PRIMA® OFFICIAL GAME GUIDE

HITMAN™

BLOOD MONEY

PRIMA GAMES

BASED ON A GAME RATED BY THE ESRB MATURE 17+ M

IO-Interactive

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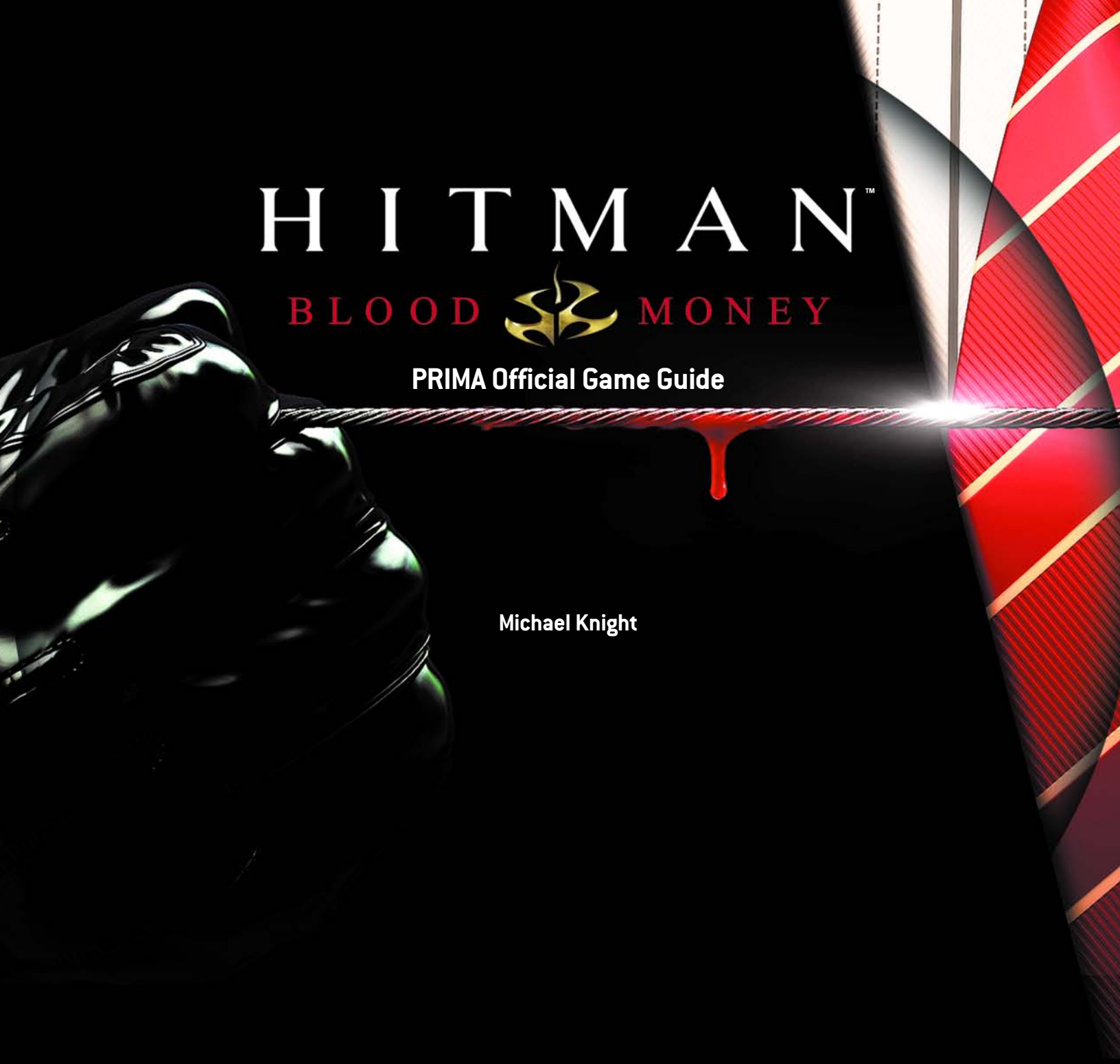

PRIMA Official Game Guide

Michael Knight

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MICHAEL KNIGHT has worked in the computer/video game industry since 1994 and has been an author with Prima Games for 10 years, writing over 60 guides during this time. Michael has used both his degree in Military History and experience as a high school teacher to formulate and devise effective strategies and tactics for hit titles such as the Tom Clancy's Rainbow Six and Hitman series. He has also authored several titles in the Star Wars universe including *Star Wars Republic Commando*, *Star Wars Episode III: Revenge of the Sith*, *Star Wars Battlefront II*, and *Star Wars: Empire at War*. Michael has also developed scenarios/missions and written game manuals for SSI, Red Storm Entertainment, and Novalogic.

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We want to hear from you! E-mail comments and feedback to mknight@primagames.com.

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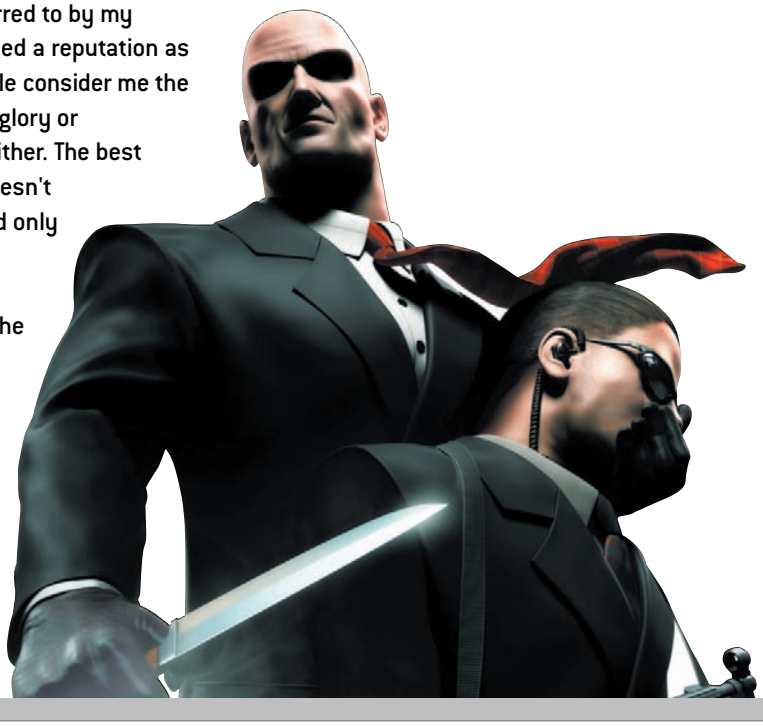
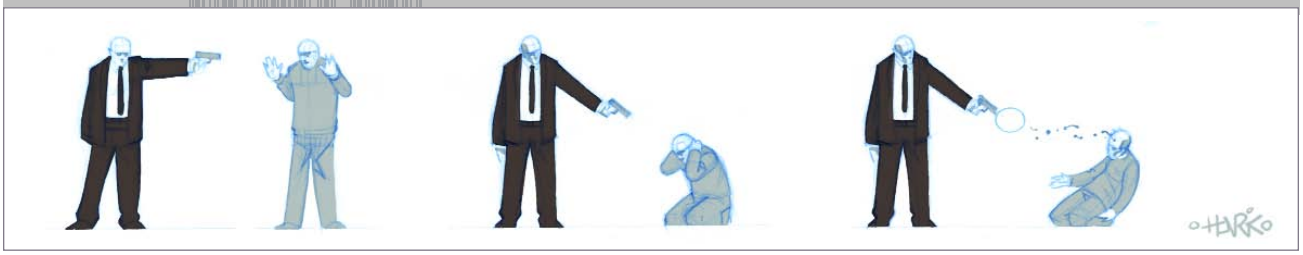
INTRODUCTION

My name is not important. I am often referred to by my codename—47. Over the years, I have gained a reputation as the world's deadliest assassin. Some people consider me the best, but I don't really care. I am not after glory or recognition. In fact, I would rather have neither. The best assassin, in my opinion, is the one who doesn't appear to exist—or at least one considered only an urban legend. I was created to be an assassin. I was trained to be an assassin. That is why I do it. I also like a challenge. The money is a nice bonus. However, spending money attracts attention I can't afford.

An assassin is the ultimate hunter. He hunts the ultimate game—other humans. As a result, the hunter often becomes the hunted.

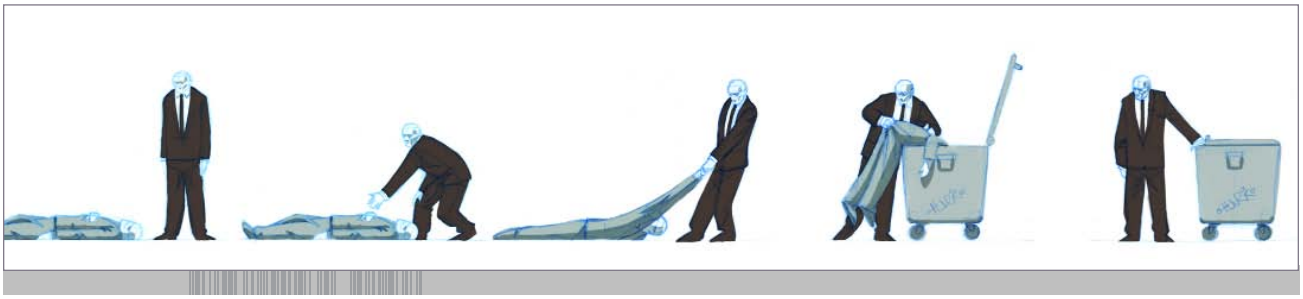




MY MEMOIRS

I have organized these writings into sections so they are more easily referenced by those desiring to understand assassins or follow in my footsteps. The first section, "Assassination 101," covers the basic skills and tactics I used during my career. They worked well for me and will for others as well. The "Tools of the Trade" section provides information on the weapons and items I used for my assignments.

The following section contains the stories of 13 of my favorite or most-challenging assignments. Each contains information on the targets, a list of my objectives, maps of the area, and a narrative of how I completed the hit. In addition, I have included some alternate ways I might have completed each mission to illustrate that there is rarely a single way to assassinate a person.



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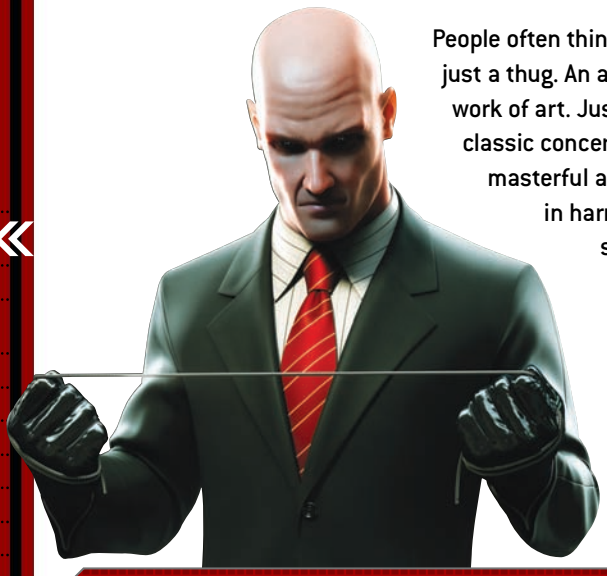

People often think of an assassin as a person with a gun who kills people. To me, that is just a thug. An assassin is much more. An assassin is like an artist, with each hit a work of art. Just as a master painting is made up of individual brush strokes or a classic concerto comes to life as single notes are placed together in sequence, a masterful assassination is a result of many individual skills and abilities working in harmony, leading to the most final crescendo of all—death. While killing someone is not all that difficult, a talented assassin not only escapes from the scene, he or she is not even noticed. And for the really spectacular hits, no one may even know an assassination has taken place—it is made to look like an accident.

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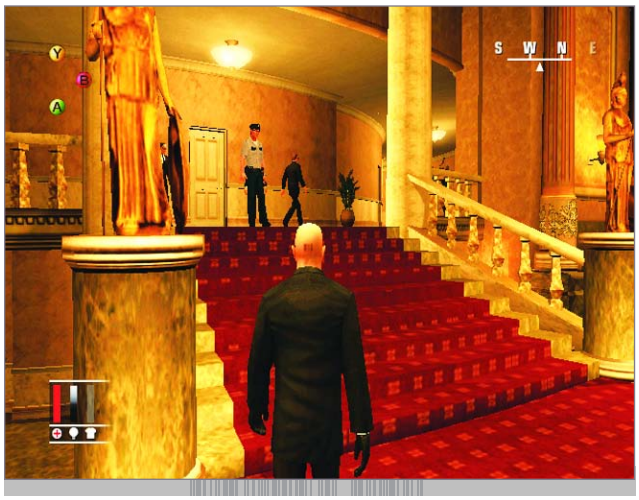
REQUIRED SKILLS AND ABILITIES

I have included the following so that the individual skills and abilities can be better appreciated in the overall scheme of assassination.

MOVING LIKE A PROFESSIONAL

Before I continue with the art of killing, I feel it is important to discuss the nuances of movement. There is more to this than just walking or running, and it is important to know when to use each type of movement.

WALKING VS. RUNNING



Walking around does not arouse suspicion like running does.

Walking is the most common way to move about an area. While you don't get anywhere quickly, you also don't attract a lot of attention. This is particularly important when using a disguise.

The human eye is attracted to motion. It is a survival instinct. The faster the motion, the greater the chance that it will be detected. As a result, running about an area often gets you noticed. Even if people aren't looking in your direction to begin with, the extra noise created by running turns their heads. However, if subtlety is not as important as speed, or you are in a deserted area, running can quickly get you where you are going—or away from something.

» TIP «

When I am in a disguise, I find it best to walk. While it is a danger for people to get a long, close look at me in a disguise, it is usually worse if they become suspicious by me running past them—a suspicion that could cause them to open fire.

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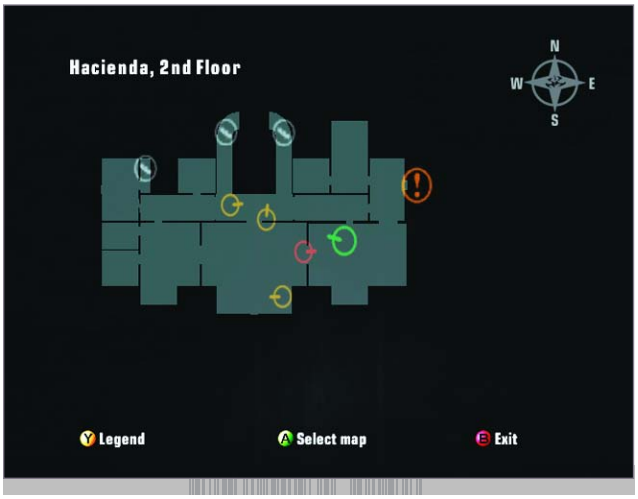
CROUCHING AND SNEAKING

Crouching can come in handy when hiding or during a gunfight when you need cover.

At times, I need to hide to avoid being seen by a guard or other threat. While a tall wall or dark area works great, these are often not available, and all I have is a short object. In such cases, I crouch behind said object to avoid being seen. Crouching is also a good way to take cover if someone is firing at me.

While crouched, I can also move slowly about. However, this crouched movement, which I like to call sneaking, is quieter than walking. It's great for creeping up behind targets to attack, or for silently moving past them in the dark or while their backs are turned.

USE A MAP



I like to check my map frequently so I don't get lost and can keep track of other people in the area.

It is important during a mission that I know where I am going. Before I hit the pavement, I study the area where I'll be operating. I also take a map with me, which I can refer to in the course of the mission. Nothing is worse than getting lost during a mission—it's also unprofessional.

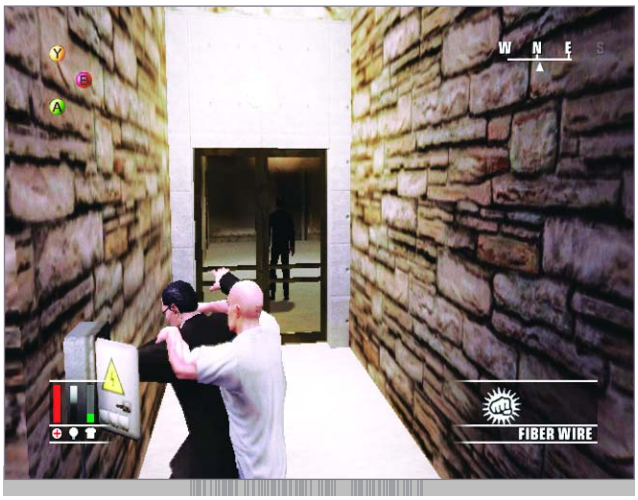
» TIP «

Depending on the difficulty level of the game, the map can also show the locations of people, such as targets, threats, and civilians. It helps to know what is on the other side of a door before opening it.

UP CLOSE AND PERSONAL

Much of my trade relies on getting right next to a target or threat to attack. Some methods are completely silent while others generate some sound.

FIBER WIRE



Fiber wire is one of my favorites.

I pride myself on using my fiber wire. It is the tool of a good assassin. Fiber wire is completely silent—the target dies without being able to shoot at you or even sound an alert. The key is to approach your target from behind.

» TIP «

You can walk around with the fiber wire in your hand, and no one will be suspicious.

SYRINGES

Syringes can also be used to spike food or drinks with either poison or sedative.

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I always carry a couple syringes with me during a mission. One is filled with a sedative that knocks out a victim immediately, while the other is filled with poison. In order to use a syringe, I always approach a victim from behind and inject the syringe in the neck for faster effect. I have found that carrying syringes around in your hand, where people can see them, arouses suspicion. I keep them in my pocket until I need them.

BLADES AND OTHER WEAPONS

Bladed weapons, such as this cleaver, are useful but messy.

Knives can be used to attack a target from all directions instead of only from behind like the fiber wire or syringes. However, using a knife allows targets to fight back since it may take several slashes or stabs until they are dead. The best way to use a knife is to sneak up behind a target and slit the throat for a silent kill.

» TIP «

I have also found knives to be useful when thrown. It takes the same skill and action as tossing a coin.

There are other types of weapons and items that you can also use for attacking up close. These include swords, baseball bats, fire extinguishers, shovels, and much more. They all require more than one hit to take someone down, however.

UNARMED COMBAT

Sometimes a push is all it takes to kill a target or get rid of a guard.

At times, using my hands can be just as effective as a weapon. My attacks vary from punching people until they are unconscious, to pushing them into walls to knock them out, to shoving them over railings so they fall to their death below. I have also found it useful when an enemy pulls a weapon on me to approach and attack, disarming the enemy and allowing me to then use the weapon against him or her. However, if I want to keep it quiet, I holster the weapon and just punch out my foe.

DEATH FROM AFAR

Sniping takes some patience and a good spot from which to shoot.

Another skill that I believe is vital as an assassin is sniping. A sniper rifle can eliminate a target at long range. Because of this, I may not have to infiltrate a heavily defended area

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and can more easily escape. When looking through a sniper scope, I keep the magnification low until I find my target—then I zoom in.

You may notice that the crosshairs of the scope move up and down, especially right after putting the scope to your eye or moving the rifle. The motion decreases a bit over time and even more when crouched. I try to center the crosshairs so that, at its highest point, it is on the target's head. Then if I fire a bit early or late, I get the body even if I miss the headshot.

» TIP «

To determine whether a spot is a good sniper site, I make sure that no one can see me fire the rifle from that position. After taking a shot, I can ditch the rifle or put it back in my case if I have time, then escape. If I am in disguise, I can move right past guards, since they do not know who to look for.

THE QUICK DRAW

Sometimes I have to shoot it out—and the more firepower I have the better. If possible, I grab someone to use as a human shield. It's great when taking on several enemies at once. They won't shoot me, but I can shoot them.

In order to move about without being shot at, I always keep my pistols holstered—but ready to draw when needed. If I feel I might need my pistol, I select it from my inventory, then holster it. Then I can quickly pull out that weapon when I am in trouble. I can also quick draw some submachine guns if they are concealable. However, I prefer my silverballers with a silencer. Though they do not pack the punch of a submachine gun, I can fire at the head for a single-shot kill. Or if I don't have time to aim during a fight, I just point at the body and fire several times. I have practiced enough so that I can draw my pistol and take out an armed guard before he can get off a shot or yell for help.

» TIP «

I rarely, if ever, start a mission with a shotgun or rifle—with the exception of my sniper rifle in its case—since these weapons can't be concealed. Besides, if I need them I can always take them from an enemy. Such weapons are best used while making an escape when my cover has been blown, since I care more about surviving than making noise.

DISGUISES

Knocking out people is a good way to take their clothes for a disguise.

I have found that if I have to shoot my way through a mission, I have already lost—even if I take out the target and escape. Since in most missions I am outnumbered and outgunned, I try to avoid gun fights and instead use disguises to get where I want to go. In order to obtain a disguise, I usually have to knock out or kill people and take their clothes, unless I can find a suit lying around. It is important that I hide the bodies of the people from whom I take disguises. Otherwise, if they are found, the enemy knows what type of clothing to look for. Even while in a disguise, I try to be careful not to get too close to others or spend too much time around them. After a while, people can usually see through a disguise—then they start shooting.

» TIP «

I can pick up a disguise from almost any male character during a mission. The only exceptions, usually, are the targets of a hit, since these are distinct individuals and others will immediately recognize an imposter.

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USING THE SURROUNDINGS

Drainpipes and trellises allow me to get up or down and avoid guards or locked doors.

When I am on a mission, I like to try to use my surroundings as much as possible. They can often offer opportunities for completing my objectives. For example, a railing next to a long drop can be ideal for pushing someone over. On the other hand, a chandelier can come crashing down on a target—with a little help from a remote bomb. Some items, such as propane tanks or barbeques, can be sabotaged. Of course, I always like to spike drinks with poison, sedative, or other additives. In addition, I find things like drainpipes can get me past guarded staircases to different levels, closets are great for hiding in, balconies can be jumped, and containers can hide bodies.

» TIP «

In order to determine how I can use the environment to my benefit, I watch what the people in the area do—what they drink, where they walk, and what items they use.

COMPLETING THE ASSIGNMENT

No matter what the assignment, there are always five steps I follow to complete my objectives successfully.

BRIEFING

Notes on the targets give me ideas on how to make the hit.

Almost all missions begin with a briefing. Here, Diana at the Agency provides with me a list of the objectives I must complete to get paid. By reading the briefings carefully, especially the information on the targets, I often find clues about how to make the hit.

RECON

Bartenders can often tell me things that are useful during a mission.

Whenever I start a mission, I take some time to walk around and observe. I see where the guards are located and what areas they patrol. I notice what types of disguises can get me into various areas. I also look for things that I can use, such as items or even the environment. I also try to talk to people to see if I can learn anything. Bartenders and people at reception or registration desks can be very helpful when I approach them politely—meaning without threatening to kill them.

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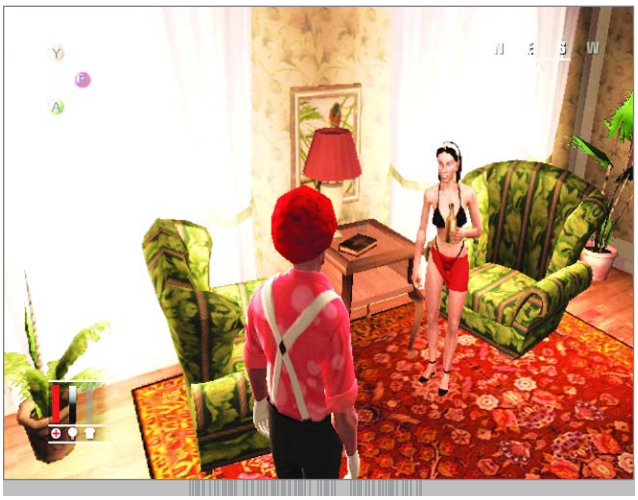
» TIP «

Binoculars are great for scouting out a situation from a distance. I use them when I can't get into an area and want to check it out first.

INFILTRATION



In order to get into a location, I have used some disguises that I would rather forget—but they worked.

If the Agency contacts me with a mission, it is because the target is hard to kill. I am not cheap, and if someone can do it cheaper, they don't ask for me. The main reason a target is difficult to take out is usually because he or she is heavily guarded. Therefore, I have to infiltrate the target's location by either sneaking past guards or using disguises.

If I have to go through a metal detector or weapons search to enter a location, I always hide my pistol somewhere I can retrieve it later.

THE HIT

The actual hit is not always as exciting as setting it up. I also try to clean up afterward.

The main part of the mission is the hit. There is often more than one way I can take out a target. Since I have a reputation to keep, and I like to mix things up to make it harder for investigators to determine a modus operandi for me, I look for creative ways to kill the target. Whether I use a silenced pistol, sniper rifle, poisoned food, or falling piano, the result is always the same. The target dies.

ESCAPE

Some means of escape are better than others.

After I make a hit, the guards are often very suspicious and can be hostile if my cover is blown during the killing. No matter whether I have a disguise or not, I always try to get away from the scene as quickly as possible. Each mission has a specific exit point, where I have some means of escape waiting. I make it a point to know where the exit is and how I will get there after the hit.

» TIP «

Planning my escape is just as important as planning the infiltration and the hit. A dead hitman does not get rich.

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REFLECTIONS AFTER THE MISSION

I try to avoid leaving bodies lying around—especially if I have taken their clothes.

Whenever possible, I like to change back into my designer suit before leaving. It is expensive to replace.

Once a mission is complete, I take some time to reflect on my performance. Did I make any unnecessary kills? Could I have knocked out a guard instead of killing him? Were innocents killed? My best jobs are those where the only people who die are the targets.

The second thing I like to avoid: witnesses. Therefore, when entering a secure area or changing into a disguise, I make sure the area is clear first. In addition, I like to clean up after myself. I hide bodies of the people I've killed or knocked out, since their discovery before I escape can lead to problems. Along with cleaning up, I also look out for cameras, and if one has captured my image, I try to find the tape recorder and steal the tape to remove any evidence of my presence.

The reason I try to keep my missions clean is notoriety. Not only does an assassin like myself find being in the news unprofessional, it also makes future assignments more difficult, since guards will be on the lookout for me.

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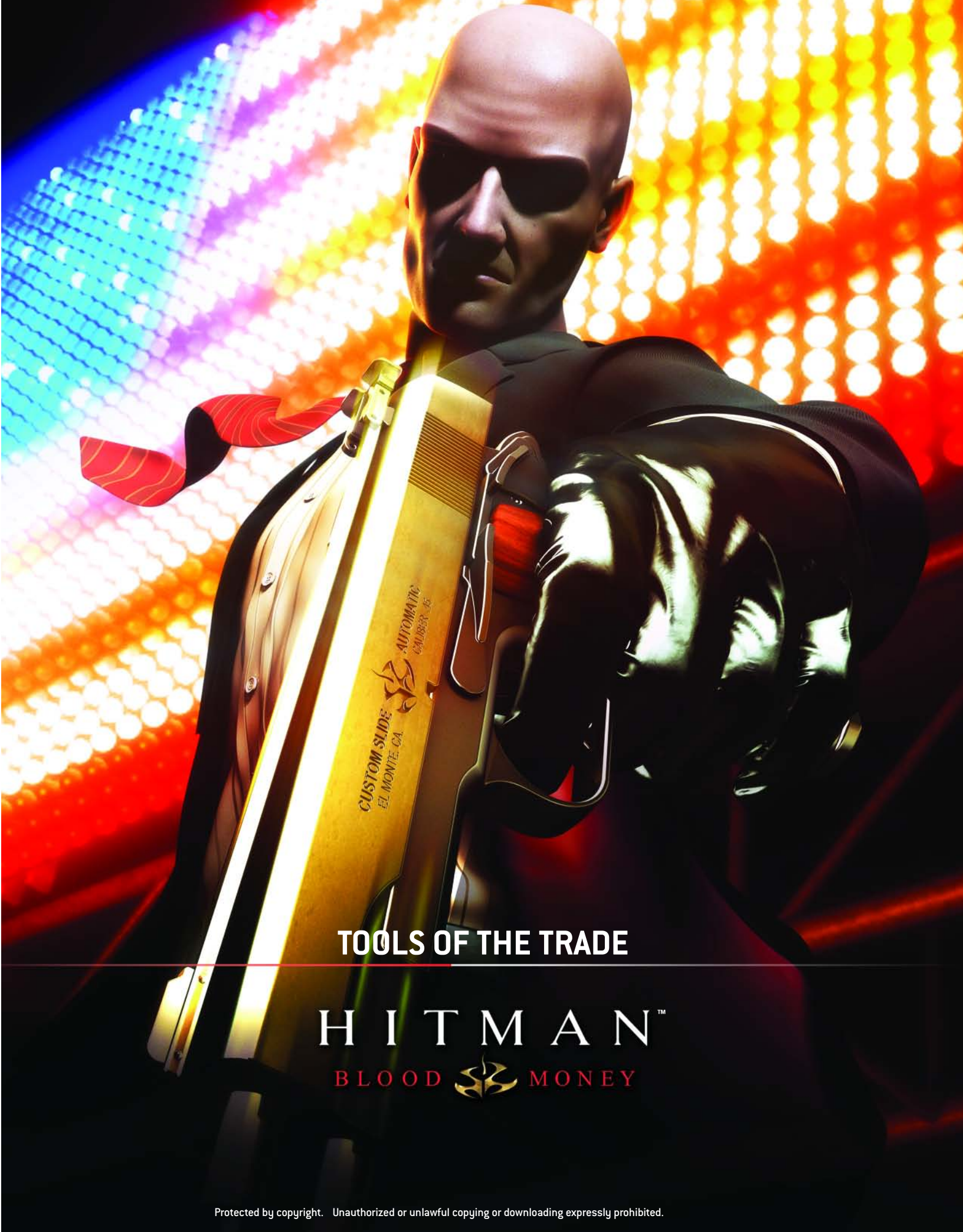

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TOOLS OF THE TRADE

As an assassin, I deal in death. Like any professional, I equip myself with special tools to help me complete my assignments.

CUSTOM WEAPONS

SILVERBALLER

This is my trademark pistol, and I take it on nearly every assignment. The silverballer is a deluxe version of a service pistol and packs a punch. I usually use low-velocity ammo, as well as a silencer, with this pistol so I have a weapon I can use without alerting everyone in the area.

STATS

- **Ammo:** .45 caliber
- **Capacity:** 18 rounds
- **Length:** 216 mm
- **Weight:** 1,076 g
- **Concealable:** Yes
- **Two-Handed:** No

UPGRADES

LOW-VELOCITY AMMO
DESCRIPTION: More silent, less recoil; excludes: other ammo
COST: $25,000

SILENCER TYPE 1
DESCRIPTION: Medium silenced; excludes: silencer type 2, magnum ammo, and long slide
COST: $25,000

LASER SIGHT
DESCRIPTION: Laser aim, medium precision
COST: $50,000

RAIL MOUNT
DESCRIPTION: For scopes
COST: $50,000

DUAL ACTION
DESCRIPTION: Two guns, twice the fun, more recoil
COST: $75,000

LONG SLIDE
DESCRIPTION: Better precision, less recoil; excludes: silencer
COST: $75,000

MAGNUM AMMO
DESCRIPTION: Penetrates doors, more recoil; excludes: silencers and other ammo
COST: $75,000

LARGE CLIP
DESCRIPTION: More bullets, double capacity
COST: $100,000

RED DOT SIGHT
DESCRIPTION: Small zoom, high precision, requires rail mount; excludes: scope
COST: $100,000

FULL AUTO
DESCRIPTION: High rate of fire, requires large clip, more recoil
COST: $150,000

SILENCER TYPE 2
DESCRIPTION: Max silenced; excludes: silencer type 1, magnum ammo, long slide
COST: $150,000

SCOPE TYPE 1
DESCRIPTION: Medium zoom, extreme precision, requires rail mount; excludes: red dot sight
COST: $150,000

SP12 SHOTGUN

This automatic combat shotgun can be very useful—especially with all of its customizations. The only downside is that it can't be concealed. However, when I take on a mission, I leave it in one of the Agency containers, where I can pick it up as needed. The SP12 is effective only at short range, but it can quickly clear a room. I sometimes refer to this weapon as my "room broom," since it can quickly sweep a room clean of enemies.

STATS

- **Ammo:** 12 gauge
- **Capacity:** 6 shells
- **Length:** 1,014 mm
- **Weight:** 4,400 g
- **Concealable:** No
- **Two-Handed:** Yes

UPGRADES

BUTT STOCK
DESCRIPTION: More precise, less recoil
COST: $25,000

FLECHETTE AMMO
DESCRIPTION: 18 dart slugs, less damage, high precision; excludes: other ammo
COST: $25,000

12-GAUGE SLUGS
DESCRIPTION: Max damage; excludes: silencer and other ammo
COST: $50,000

EXTRA AMMO
DESCRIPTION: Two extra rounds
COST: $50,000

RELOAD BOOST
DESCRIPTION: Mounted shells, fast reload time
COST: $50,000

RAIL MOUNT
DESCRIPTION: For red dot sight
COST: $75,000

SHORT BARREL
DESCRIPTION: More damage, less precise; excludes: silencer
COST: $75,000

LASER SIGHT
DESCRIPTION: Laser aim, medium precision; excludes: red dot sight
COST: $100,000

MAGAZINE
DESCRIPTION: Four extra slugs, high rate of fire
COST: $100,000

RED DOT SIGHT
DESCRIPTION: Max precision, requires rail mount
COST: $150,000

SILENCER TYPE 1
DESCRIPTION: Medium silenced; excludes: short barrel, custom ammo, flechette
COST: $150,000

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SMG TACTICAL

This is a great weapon when I need a little extra firepower. As with my silverballers, I often take along the low-velocity ammo and a silencer for stealthy use. However, if I feel I might have to shoot my way out of trouble, I go for the extra ammo, double clip, and the ACP ammo. Since the SMG tactical is also concealable, it is great as a backup weapon as long as I don't have to get through a metal detector.

STATS

AMMO: 9 mm SMG ammo
CAPACITY: 25 rounds
LENGTH: 550 mm
WEIGHT: 2,880 g
CONCEALABLE: Yes
TWO-HANDED: Yes

UPGRADES

BUTT STOCK 1
DESCRIPTION: Less recoil, more precise
COST: $25,000

LOW-VELOCITY AMMO
DESCRIPTION: Less sound, less recoil; excludes: other ammo
COST: $25,000

45 ACP AMMO
DESCRIPTION: Penetrates doors, more recoil; excludes: other ammo, silencer
COST: $50,000

EXTRA AMMO
DESCRIPTION: One extra clip
COST: $50,000

RAIL MOUNT
DESCRIPTION: For red dot sight
COST: $50,000

RAPID FIRE
DESCRIPTION: Extreme rate of fire, more recoil
COST: $75,000

SHORT BARREL
DESCRIPTION: More damage, less precise
COST: $75,000

SILENCER TYPE 1
DESCRIPTION: Medium silent, less damage; excludes: silencer type 2, ACP ammo
COST: $75,000

DOUBLE CLIP
DESCRIPTION: Fast reload
COST: $100,000

LASER SIGHT
DESCRIPTION: Laser aim, medium precision
COST: $100,000

RED DOT SIGHT
DESCRIPTION: Small zoom, high precision, requires rail mount
COST: $150,000

SILENCER TYPE 2
DESCRIPTION: Max silenced, less damage; excludes: ACP ammo, silencer type 1
COST: $150,000

M4

I rarely take along the M4 assault rifle. Since it can't be concealed, I usually have it placed in an Agency container prior to my mission for pickup later when I need it. With several of the upgrades, the M4 can be a very formidable weapon if I want to take out all opposition during a mission.

STATS

AMMO: 5.56 mm rifle ammo
CAPACITY: 30
LENGTH: 838 mm
WEIGHT: 3,000 g
CONCEALABLE: No
TWO-HANDED: Yes

UPGRADES

BUTT STOCK
DESCRIPTION: Lightweight butt stock, less recoil, more precise
COST: $25,000

LOW-VELOCITY AMMO
DESCRIPTION: Less recoil, more silent; excludes: other ammo
COST: $25,000

R.I.S. HANDGUARD
DESCRIPTION: Special handguard, required to upgrade
COST: $25,000

ARMOR PIERCING AMMO
DESCRIPTION: Penetrates doors, more damage; excludes: silencer, other ammo
COST: $50,000

EXTRA AMMO
DESCRIPTION: One extra clip
COST: $50,000

LASER SIGHT
DESCRIPTION: Laser aim, medium precise
COST: $50,000

RAIL MOUNT
DESCRIPTION: Required to mount scopes
COST: $50,000

PISTOL GRIP
DESCRIPTION: Extra support, more steady, requires handguard
COST: $75,000

SILENCER TYPE 1
DESCRIPTION: Medium silenced; excludes: AP ammo, silencer type 2
COST: $75,000

DOUBLE CLIP
DESCRIPTION: Two clips, less reload time; excludes: drum magazine
COST: $100,000

RED DOT SIGHT
DESCRIPTION: Small zoom, high precision, requires rail mount; excludes: scope
COST: $100,000

DRUM MAGAZINE
DESCRIPTION: 100 rounds, large recoil; excludes: double clip
COST: $150,000

SILENCER TYPE 2
DESCRIPTION: Max silenced; excludes: silencer type 1, AP ammo, long slide
COST: $150,000

W2000 SNIPER

This is one of the best sniper rifles I have found, and I have had this one custom built to my standards. As a result, the handgrip and even the trigger pull are customized to my hands and style of shooting. When taking this on a mission, I always carry it disassembled in a case so I can move about without causing suspicion. The standard case will not get the rifle through a security checkpoint. However, I can purchase a foil-lined case for such needs. The upgrades available for this sniper rifle allow me to focus on accuracy, stealth, or even a fast rate of fire as the mission may require.

STATS

AMMO: .300 caliber rifle ammo
CAPACITY: 6
LENGTH: 905 mm
WEIGHT: 6,950 g
CONCEALABLE: No
TWO-HANDED: Yes

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UPGRADES

DOUBLE CAPACITY CLIP
DESCRIPTION: High rate of fire; excludes: bolt action, lightweight frame
COST: $25,000

LOW-VELOCITY AMMO
DESCRIPTION: More silent, less recoil; excludes: other ammo
COST: $25,000

EXTRA AMMO
DESCRIPTION: One extra clip
COST: $50,000

SCOPE TYPE 1
DESCRIPTION: Medium zoom, high precision; excludes: other scopes
COST: $50,000

ARMOR PIERCING AMMO
DESCRIPTION: Penetrates doors, more recoil; excludes: other ammo
COST: $75,000

LIGHTWEIGHT FRAME
DESCRIPTION: Lightweight parts; excludes: clip
COST: $75,000

SILENCER TYPE 1
DESCRIPTION: Medium silenced, less damage; excludes: silencer type 2
COST: $75,000

BOLT ACTION
DESCRIPTION: High precision, requires light frame; excludes: clip
COST: $100,000

CARBON-FIBER BARREL
DESCRIPTION: Less recoil, high precision
COST: $100,000

SILENCER TYPE 2
DESCRIPTION: Max silenced, less damage; excludes: silencer type 1
COST: $100,000

SCOPE TYPE 2
DESCRIPTION: Max zoom, extremely precise; excludes: other scopes
COST: $150,000

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STANDARD EQUIPMENT

In addition to the various firearms I may take with me during a mission, I always carry along the following items. None of them can be detected during a weapons search or while passing through a metal detector.

FIBER WIRE

This is one of the trademark weapons of an assassin and is used to efficiently and silently strangle a victim. The only requirement for this weapon is that I must sneak up on the unsuspecting target from behind. Not only is this weapon silent, it also leaves no blood—and the victim, once in my grasp, can't make any noise or fight back. Furthermore, the fiber wire is easy to conceal and can even be carried in the open without arousing suspicion.

REMOTE BOMB AND DETONATOR

Remote bombs are great for taking out targets. They can be placed in a variety of spots, such as on desks or even in objects. The blast radius is fairly small, so the target must be nearby if you want a kill. However, these bombs can also be placed on winches and, once detonated, cause whatever the winch is holding up to come crashing down. Bombs can also be used as a diversion by placing them in areas where detonating them lures guards away from their posts or patrol areas. Once placed, remote bombs can be triggered using a remote detonator. I can carry the detonator in my hand without arousing suspicion though it has a fairly short range, requiring me to be nearby. I like to experiment with remote bombs since I can use them for hits, and nobody gets suspicious of me when I detonate them.

SYRINGES

I carry two syringes with me for all my missions. One is filled with fast-acting poison and the other contains a sedative. While I must be careful to keep the syringes hidden, I can use them just like the fiber wire and approach a victim from behind. In addition, either poison or sedative may be injected into drinks or food for the same effect as injecting the victim. The advantage of using a sedative for guards and other nontargets is that I do not have to kill unnecessary people. In addition, victims can be roused back to consciousness so that others think they passed out or fainted and don't suspect foul play. Each syringe only contains two doses, so I have to be careful and use them wisely during a mission.

BINOCULARS

Binoculars come in handy when doing reconnaissance for a mission. They are great for observing targets, guards, and security devices (such as cameras) from a distance. I also use them to check out perches for sniping so that I can check fields of fire without having to get out a sniper rifle and possibly arouse suspicion.

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COIN

I always keep some change in my pocket. It is not for pay phones or tolls, but for distractions. I often find that a carefully thrown coin can turn a guard's head or even cause him to leave his post to see what caused the noise. That can give me a chance to get past the guard or even to pick a lock and move through a doorway without being caught.

UPGRADES TO THE STANDARD EQUIPMENT

7X50 ZOOM BINOCULARS	DESCRIPTION: Incremental zoom, better vision, distance counter	COST: $25,000
PAIN KILLERS	DESCRIPTION: Small health boost	COST: $25,000
IMPROVED LOCK PICK	DESCRIPTION: 25 percent faster lock picking	COST: $50,000
KEVLAR VEST	DESCRIPTION: Soaks 15 percent hit pipnts, lost at new outfit	COST: $50,000
ADRENALINE	DESCRIPTION: A health boost	COST: $75,000
ENHANCED BOMB REMOTE	DESCRIPTION: Long range bomb remote	COST: $75,000
FLAK VEST	DESCRIPTION: Soaks 35 percent hit points, lost at new outfit	COST: $75,000
CRATT SCHULTZ LOCK PICK	DESCRIPTION: 50 percent faster lock picking	COST: $100,000
EXTRA BOMB	DESCRIPTION: An extra bomb	COST: $100,000
FOIL PADDED SAFE SUITCASE	DESCRIPTION: Non-detectable, for custom sniper rifle	COST: $100,000
FLEXIBLE KEVLAR VEST	DESCRIPTION: Soaks 35 percent hit points, fits all outfits	COST: $150,000

STANDARD WEAPONS

In addition to my custom weapons and standard equipment, I like to collect different weapons I find during a mission. Some of these are just lying around, while others I take from guards or people I kill or incapacitate. Most of these weapons have limited ammunition—though I can usually pick up more from guard posts or other guards I neutralize.

PISTOLS

In each mission, there are usually lots of pistols around since this is the most common weapon carried by security guards or police. Pistols have a short range but are easily concealed. The following are the pistols I have collected during my assignments.

BULL .480

AMMO: Bull ammo
LENGTH: 356 mm
WEIGHT: 1,959 g

This pistol has some stopping power, but it can be tough to find ammo for it during a mission.

CUSTOM 1911

AMMO: magnum ammo
LENGTH: 216 mm
WEIGHT: 1,080 g

This pistol is similar to my silverballer, and I picked it up off of another assassin.

DESERT EAGLE

AMMO: magnum ammo
LENGTH: 260 mm
WEIGHT: 1,715 g

Whenever I find a desert eagle during a mission, I always pick it up, along with any ammo I can find. It is a very powerful pistol and causes a lot of damage to a target.

SIX SHOOTER

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Ammo: pistol ammo
Length: 230 mm
Weight: 1,200 g

Single-action pistols are not really my thing. However, guards in the south tend to carry these more as a symbol than a weapon.

SLP .40

Ammo: .45 caliber ACP ammo
Length: 194 mm
Weight: 720 g

I have found the SLP .40 to be one of the most commonly used pistols by police and security guards during my assignments. While it's not a great pistol, there is usually a lot of ammo available for it during a mission. I also picked up a silenced version of one of these pistols during a hit.

SNUB NOSE

Ammo: pistol ammo
Length: 175 mm
Weight: 700 g

The snub nose's short barrel makes this pistol inaccurate at all but close range. Some people like it for its small size, but I prefer something more useful.

WWI PISTOL

Ammo: Mauser ammo
Length: 312 mm
Weight: 1,250 g

I picked up this pistol during an assignment. While it is a decent weapon, I don't use it during missions.

NAIL GUN

Ammo: nails
Length: 150 mm
Weight: 545 g

While this is not really a pistol, I've included the nail gun since it can be found during missions and acts like a pistol. It is also fairly quiet and doesn't bring guards running when it is fired.

SUBMACHINE GUNS

Submachine guns are often carried by bodyguards and government agents. They are a lot more dangerous than pistols due to their rapid rate of fire. As such, I always pick these up, along with ammo, when I find them during a mission. After all, they can come in handy if things go wrong and I have to shoot my way out. All submachine guns are concealable, which allows me to carry firepower without arousing suspicion.

MP5

Ammo: SMG ammo
Length: 680 mm
Weight: 2,540 g

This submachine gun is commonly carried by special forces units and is one of the better submachine guns in terms of firepower and accuracy.

MP7

Ammo: SMG ammo
Length: 340 mm
Weight: 1,500 g

This submachine gun is not much larger than a pistol, and I dislike its accuracy. However, at short range, it can quickly take down a threat.

MP9

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Ammo: SMG ammo
Length: 376 mm
Weight: 3,000 g

This is another small submachine gun, but with a bit more accuracy than the MP7.

SAF

Ammo: SMG ammo
Length: 700 mm
Weight: 2,540 g

I consider the SAF a weapon that bridges the gap between submachine guns and assault rifles. However, since it is concealable, I classify it with the submachine guns.

STEYR TMP

Ammo: SMG ammo
Length: 282 mm
Weight: 1,300 g

The TMP is the smallest of the submachine guns and is, in my opinion, merely a pistol that fires fast. It is best used at close range.

SHOTGUNS

I rarely use shotguns. They are often noisy and are only effective at close range. Furthermore, unlike submachine guns, shotguns can't be concealed and often don't have much available ammo. However, if I have to take one from a guard coming at me, I will use it and then quickly get rid of it.

12-GAUGE SHOTGUN

Ammo: shotgun ammo
Length: 1,130 mm
Weight: 3,500 g

This shotgun is carried by lower-level guards. I especially dislike it because it can only have two rounds in the choke, requiring a lot of reloading during a firefight.

RIFLES

Rifles pack a lot of firepower and are great during a firefight. However, they can't be concealed, so they would bring all guards and police toward me with weapons drawn if I were to ever carry them out in the open. I take note of where I can find rifles during a mission just in case I need them to make my escape. When collecting rifles during a mission, I place them in Agency containers to be picked up later so that I don't have to walk around with them.

AIR RIFLE

Ammo: tranquilizer darts
Length: 1,066 mm
Weight: 2,721 g

I found this weapon in a child's tree house. While it can't kill someone, it is great for shooting a tranquilizer dart to knock out a guard or dog.

FN-2000

Ammo: rifle ammo
Length: 694 mm
Weight: 3,600 g

This is one of the more modern assault rifles and combines accuracy with a high rate of fire.

M14

Ammo: rifle ammo
Length: 1,120 mm
Weight: 5,100 g

This US military rifle has a semiautomatic rate of fire and is comparable to the Mark III. However, I don't find this type of weapon very useful during a mission unless I need a rifle that I can carry while in the appropriate disguise.

SG552

Ammo: rifle ammo
Length: 730 mm
Weight: 3,000 g

This assault rifle is often used by commandos and, as such, I like to pick one of these up when I find it. It is great for clearing a path to my escape route when my cover has been blown.

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SNIPER RIFLES

Sniper rifles are great for taking out targets at long range. While my custom W2000 is my preferred sniper rifle, at times I have picked another type up during a mission and found a use for it. All sniper rifles come equipped with a scope.

DRAGUNOV SVD

AMMO: sniper rifle ammo
LENGTH: 1,225 mm
WEIGHT: 4,310 g

This was the standard Eastern Bloc sniper rifle during the Cold War and is still used around the world today.

ELEPHANT RIFLE

AMMO: sniper rifle ammo
LENGTH: 1,117 mm
WEIGHT: 3,810 g

If a gun is designed to kill an elephant, I know that it will have no trouble with a human target.

KAZO TRG

AMMO: sniper rifle ammo
LENGTH: 1,200 mm
WEIGHT: 5,100 g

This was another sniper rifle I picked up during a mission. It was carried by one of my targets.

CLOSE-COMBAT WEAPONS

At times, I have found it useful to attack a guard or target up close for a quiet takedown. Close-combat weapons include bladed weapons and common items that can be used as weapons.

BASEBALL BAT

A Slugger baseball bat—it's the perfect hit.

CANE SWORD

This smooth-looking cane hides a sharp sword, which turns the wielder into a vicious attacker in the blink of an eye.

FIRE EXTINGUISHER

Emergency use only—it can also be used to knock down people.

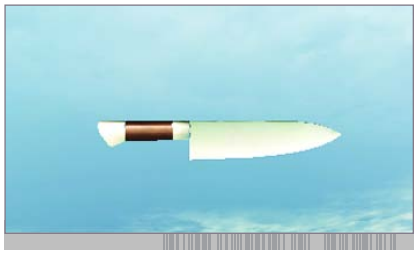
HAMMER

This carbon steel hammer has a rubber grip for perfect handling when things get messy.

HEDGE CUTTER

Primarily used for shaping the hedges, the scissor-like blades are extremely sharp and can be deadly.

KITCHEN KNIFE



This high-quality stainless steel kitchen knife is excellent for deep cuts.

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MEAT CLEAVER

This is useful for cutting all types of meat.

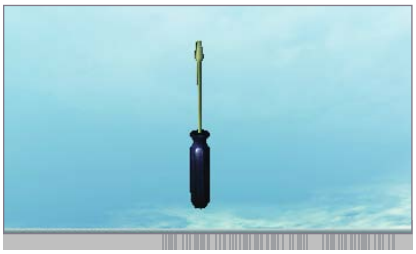
SHOVEL

Use this to dig a hole or smack a bad guy.

STUN GUN

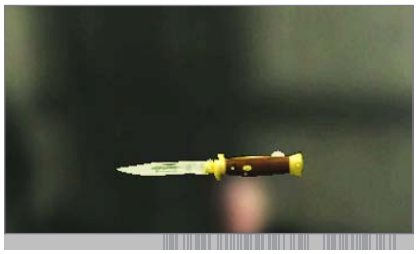
When you press the stun gun against an attacker and hold the trigger, electricity is dumped into the nervous system. This results in a temporary knockout.

SCREWDRIVER



Primarily used for screws, it can also be used as a stabbing weapon.

STILETTO



The Solingen 420 has a stainless steel blade with stag horn grip.

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MISSION 01: DEATH OF A SHOWMAN

HITMAN™
BLOOD MONEY

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MISSION 01: DEATH OF A SHOWMAN

THE TRAINING MISSION

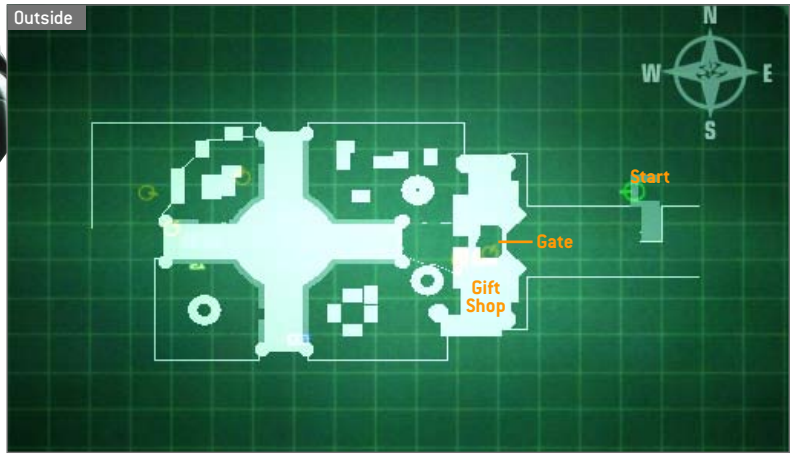
OBJECTIVES

- Kill Joseph Clarence
- Escape

LEGEND

Orange text: Places of Interest
Red text: "Making the Hit" Items
Yellow text: "Alternatives" Items
Target
Guns
Melee Weapons

THE LOCATION

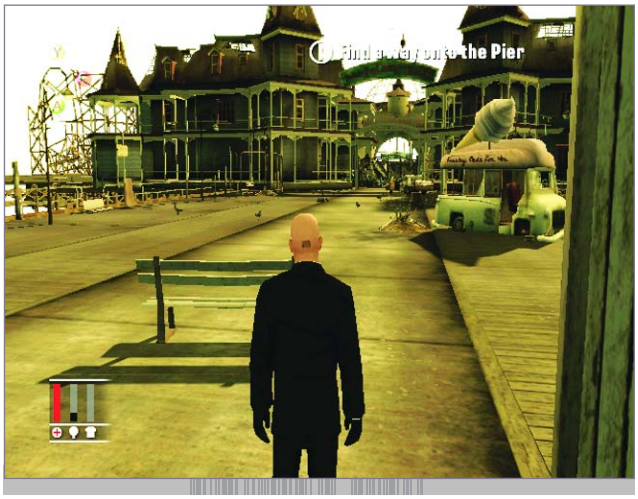


MAKING THE HIT

One of my earlier missions can serve as training for prospective assassins. The mission was very straightforward and provides a glimpse to the various parts of a mission. It also illustrates many of the skills and tools I used during the course of a mission.

» NOTE «

This first mission was a tutorial. Unlike other missions, this one was very linear, and I had step-by-step instructions. Even if you are a pro, be sure to pay close attention to the objectives and read the instructions provided. There are new features and types of actions, which are illustrated within this mission.



After climbing onto the pier, I made my way toward the abandoned amusement park.

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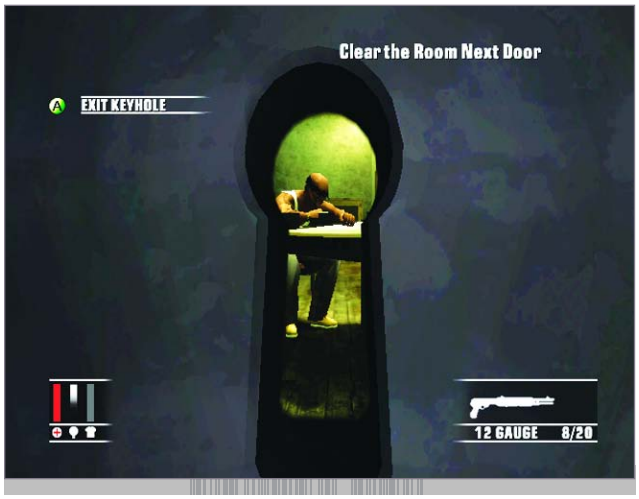
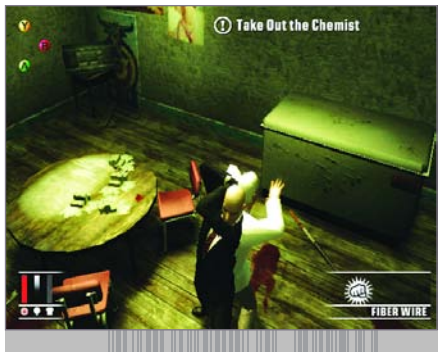
Since the gate was locked, I waited until a guard approached. He was not very polite, so I left him lying on the ground as I entered the park.

The fiber wire was one of my most useful weapons. I approached the target from behind in order to use it.



Looking through keyholes was a good way to see what was in the room on the other side of a door.



Not wanting to leave bodies around to be discovered, I hid the two gangsters in the containers inside the room.

» TIP «

There was a knife stuck into the door of the closet where I killed the two thugs. I pulled it out, then was able to use it on the chemist. I could have also used the fiber wire.

I have found that hiding a weapon in a container such as the crate of baking soda is a great way to get past a weapons search.

While standing on top of the elevator car, I reached down and used the fiber wire to strangle the thug below. I then pulled his body up and out of the car.

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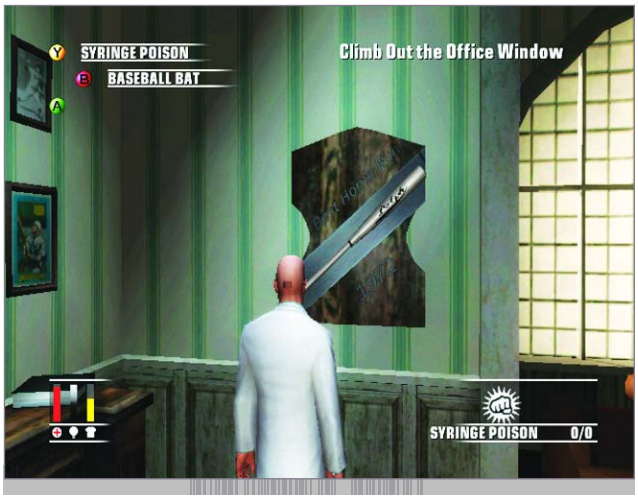
To take a human shield, I pulled out a pistol and approached the thug from behind. I then used him to keep his friends from shooting at me while I gunned them down. After knocking out my shield, I returned to the restroom to pick up the TMP submachine gun and add it to my collection.

The key to sniping was lining up the target with the center of the sights. A good sniper limits the motion of the gun to only up and down, which at high zoom can seem like a lot of movement. Therefore, once the target was pinpointed, I waited until the center of the scope was right over the target's head or chest, then fired.

In order to save time, I pushed the enemy over the railing rather than killing them with the fiber wire. The fall killed him and I was rid of a body, all in one quick movement.

After poisoning the secretary's drink, I hid in the closet behind the desk to watch what happened when she took a sip.



Once the Swing King was on the floor, groveling for his life, I had a choice in how I could kill him. I could use the poison syringe or other items in the room, such as the baseball bat on the wall or the hammer on the side desk.

After placing the bomb on the winch, I was careful to move away from the winch before detonating the bomb. Even though the chandelier did the killing, anyone who was near the bomb was also killed or severely injured from the blast.

» TIP «

After the chandelier fell on the enemies below, I took out my TMP submachine gun and was ready to finish off any threats who might have survived. They often came running up the stairs to get me.

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MISSION 02: A VINTAGE YEAR

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MISSION 02: A VINTAGE YEAR

MISSION BRIEFING

OBJECTIVES

- Kill Don Fernando Delgado
- Kill Manuel Delgado
- Escape the vineyard by sea plane

TARGET INFORMATION

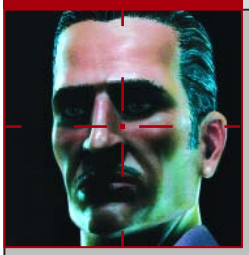
DON F. DELGADO

HEIGHT: **5'10"** | WEIGHT: **150** lbs | HAIR: **GRAYING** | AGE: **68**

This retired colonel working for Chile's feared intelligence service is considered a well-respected and highly successful wine producer, even though this is just a cover for his true business of drug trafficking. To promote this year's fine line of Chilean red wine, he has persuaded the American movie actor Rex Stanton to endorse it. His agent is one of Delgado's main customers and is well-connected in Tinsel Town, where the drug trade is booming.

MANUEL DELGADO

HEIGHT: **6'0"** | WEIGHT: **186** lbs | HAIR: **BLACK** | AGE: **37**



The eldest son of Fernando Xalvador Delgado, he tries to live up to his father's reputation and aspirations. He wishes nothing more than to walk in the footsteps of his beloved papa. But he has already broken the number one rule—never use the stuff yourself. He has no formal education and spends most of his time water skiing, playing tennis, or downloading porn from the Internet. The daily cocaine high makes him unpredictable and dangerous. "Cover boxes are for sissy cowards!"

THE LOCATION

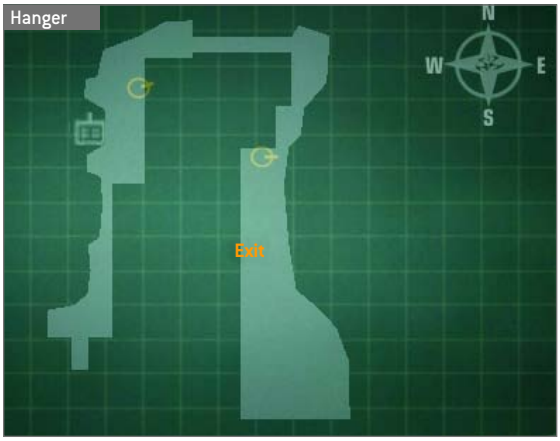
LEGEND

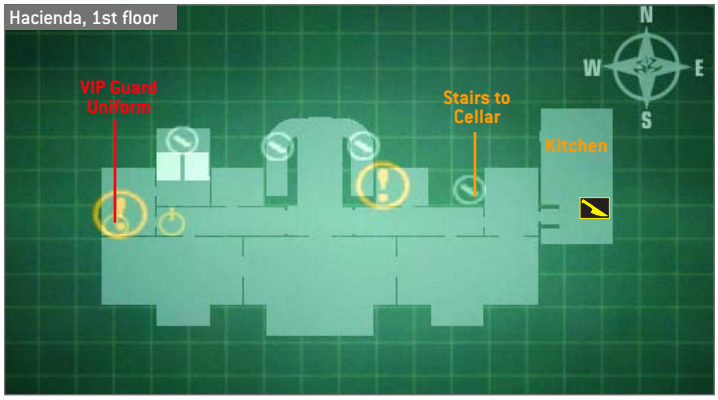
Orange text: Places of Interest

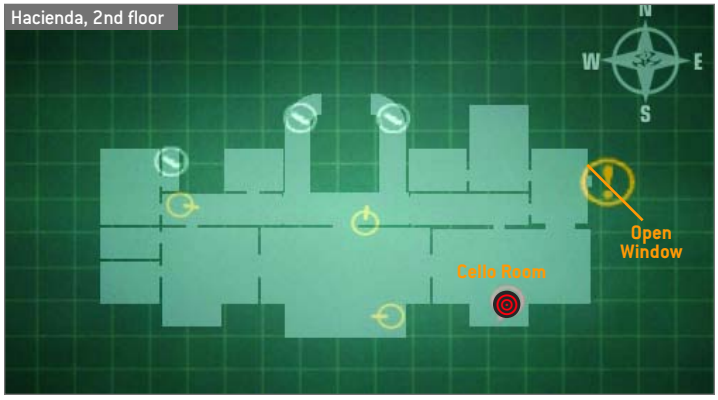
Red text: "Making the Hit" Items

Target

Melee Weapons







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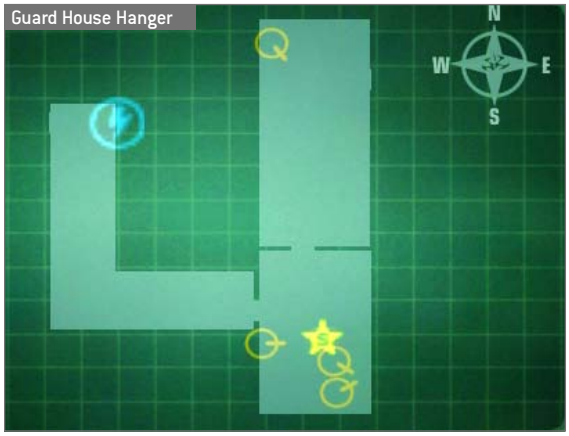
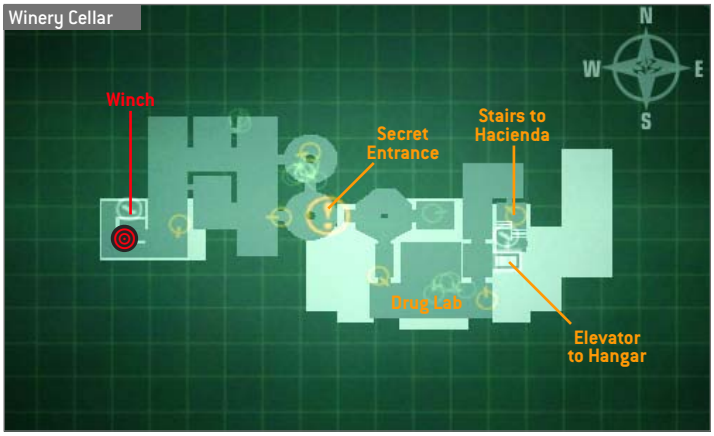


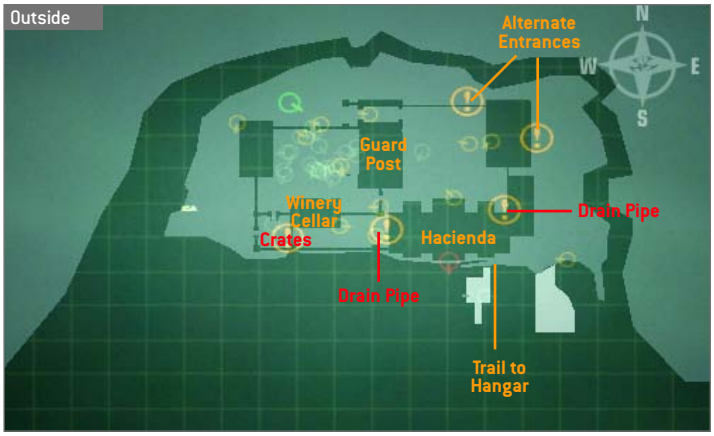


LEGEND

Orange text: Places of Interest

Red text: "Making the Hit" Items

Target



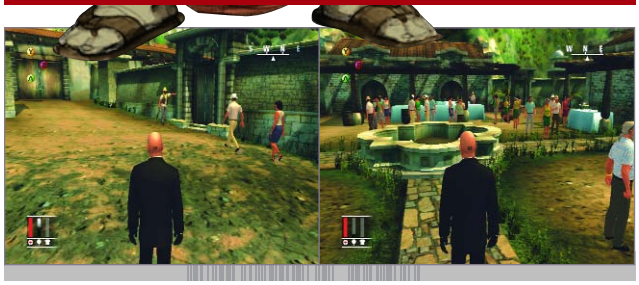
SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo

I took only my standard equipment for this mission. It required stealth, so I didn't need any additional weapons. However, in case of trouble, it's always good to have something to fall back on. Therefore, the silverballer was a good choice—especially with a silencer and low-velocity ammo. This gave me a pistol that didn't alert anyone when used.

MAKING THE HIT

ENTERING THE WINERY



I followed the guests right into the Delgado compound. There were a lot of people at the party waiting for a tour of the winery.

I arrived at Delgado's winery along with some other party guests to celebrate the winery's new vintage. Deciding to act as one of the guests, I followed a couple right through the front entrance. The guard next to the door didn't even give me a second look. Inside the compound, a couple dozen guests mingled around, talking to one another and sampling the hors d'oeuvres and wine located near the entrance to the winery building. To the left as I entered, I noticed a camera crew standing next to the building that contained the guard's post.

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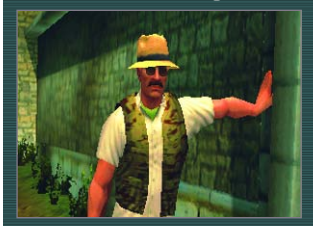
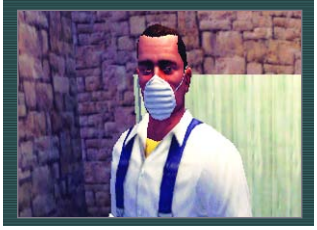
GUARDS

The guards were armed with 12-gauge shotguns and patroled outside the walls of the winery compound, as well as inside. With a guard's suit, I could move around everywhere except for the manor house or the drug lab.



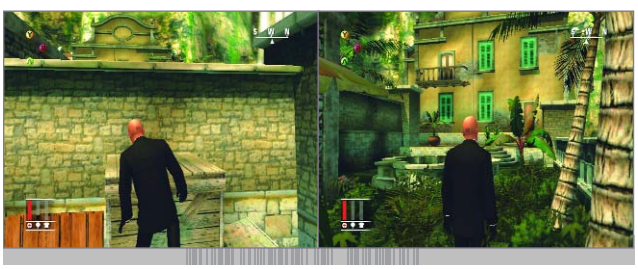
WORKERS

The men with the blue aprons were the drug lab workers. While disguised as one of the workers, I could move about within the drug lab; however, there was no way I could use that outfit for inside the manor house.



This doorway was my ticket into the more secure part of the compound.

As I watched, a winery worker gathered a group of guests together and led them into the winery building for a tour. However, the tour probably wasn't going to take me where I wanted to go right then. I noticed a guard go through a door to the right side of the winery building as part of his patrol around the inside grounds. Looking through the opened door, I saw a stack of crates along one of the walls. That was my way into more secure areas. Waiting until the guard left this area and making sure no one else was looking, I quickly walked through the doorway and closed the door behind me. I immediately climbed up the crates to the top of the wall and jumped into the garden on the other side. Directly ahead was the hacienda where Don Delgado resided.



I climbed some crates to get over the wall into this garden area.

» TIP «

The tour of the winery provided an opportunity to scout out this part of the map without needing a disguise. I always tried to stay at the back of the group to see things I was not supposed to—such as someone opening a hidden door in a large wine barrel.

DEATH IN THE MANOR HOUSE

A quick climb up the drainpipe put me on the second floor of the hacienda.

Cautiously moving through the garden toward the hacienda, I noticed a guard to my left, asleep along the wall. Since the first floor was probably well guarded, I entered through the balcony on the second floor. After waiting to ensure no other guards were patrolling this area, and checking my satellite map to make sure it was clear, I moved to the drainpipe located to the right of the balcony. At the top, I made my way onto the balcony and then through the door into the hacienda. I quickly closed the door before someone below could spot me. Looking through the keyhole of the door to the right, I saw guards patrolling the hallway. The door on the left led to a stairway. After descending the stairs to the first floor, I came upon a locked door. Using my lock pick, I got through the door and found a guard asleep on a cot. Next to him was a suit for a VIP guard. I quickly changed into the suit and looked around the room. I picked up an SAF submachine gun and some ammo since I could easily conceal them, but I left the shotgun.

I headed down the flight of stairs to the locked door at the bottom.

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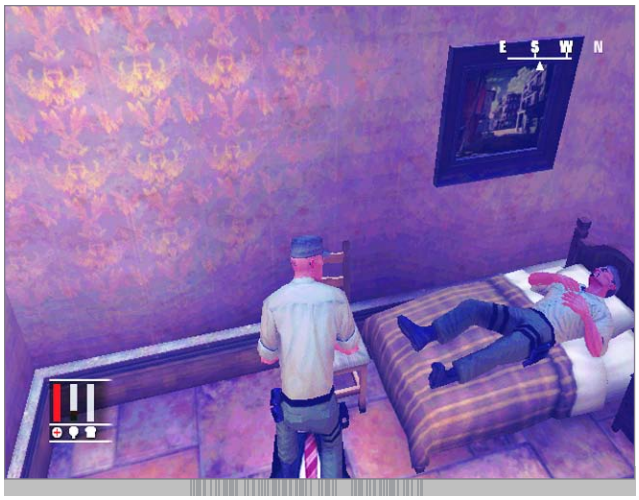
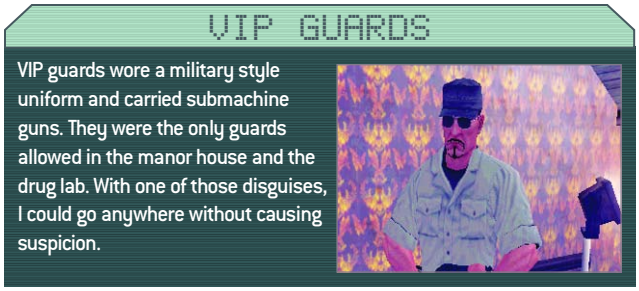
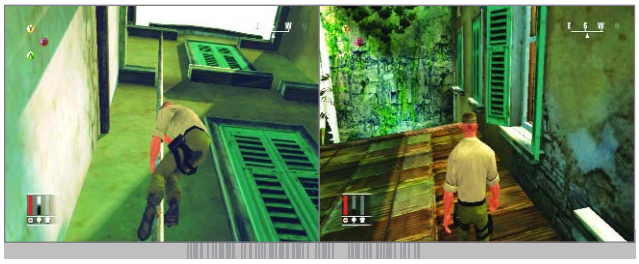


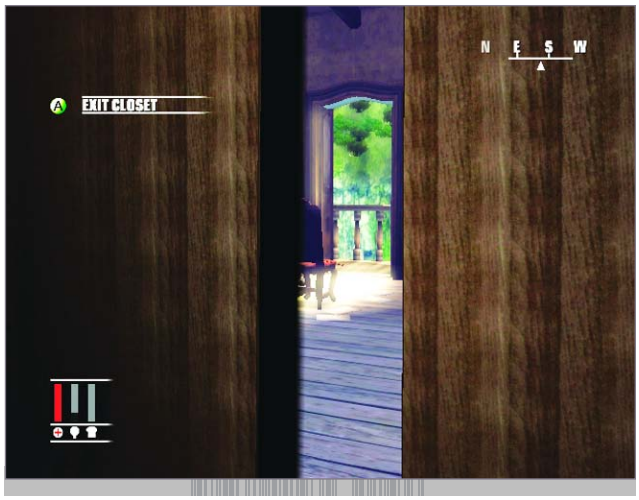
I found a VIP guard uniform—and didn't even have to kill anyone to get it.





After I climbed up another drainpipe, this open window allowed me to scramble into Don Fernando's rooms.

With my all-access disguise on, I exited the room and walked down the hall to the opposite end, all the way to the kitchen. There was a knife on the table, so I picked it up—not that I really needed it, but I like to keep my options open. I left the kitchen and the hacienda through the other door in the room and found myself next to a drainpipe. After a quick glance around to see if anyone was looking, I climbed the pipe to the second floor again and moved onto a section of the roof. An open window on the side of the hacienda led into a room on the second floor. No one was in the other room. However, a cello rested near a chair. I figured that since Don Delgado enjoyed playing the cello, he'd probably be returning to the room. Since the chair faced out the doorway onto a balcony, I hid in the closet along the opposite wall and waited.



Hiding in the closest, I watched and waited for Don Fernando.

Don Fernando was so focused on his cello that I snuck up behind him without any trouble.

Before long, the target entered the room. Peering through a crack, I watched Don Delgado look around, then take a seat and begin playing the cello. I slipped quietly from the closet and crept up behind the drug lord. Though the poison syringe would work, I used the fiber wire to complete my first objective. Then I picked up his snub-nosed pistol for my collection. Finally, I dragged the body onto the balcony and threw it over the rail to get rid of it. One down and one more to go.

I threw the body over the rail of the balcony so anyone entering his room wouldn't find him dead.

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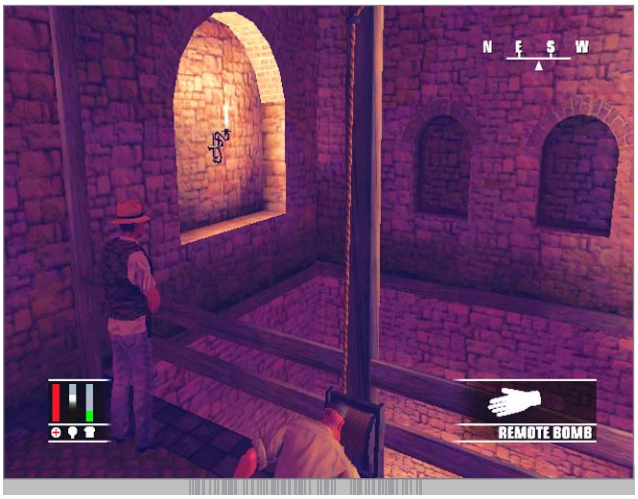
I could go straight from the hacienda to the drug lab via the stairs near the kitchen.

In order to remain unseen, I left through the open window and shimmied down the drainpipe, returning to the kitchen in the hacienda. Moving into the next room, I went through the door on the right and descended several flights of stairs to the drug lab. The elevator leading down to the sea plane was located along the left wall. I'd be returning here to make my escape once the second objective was complete.

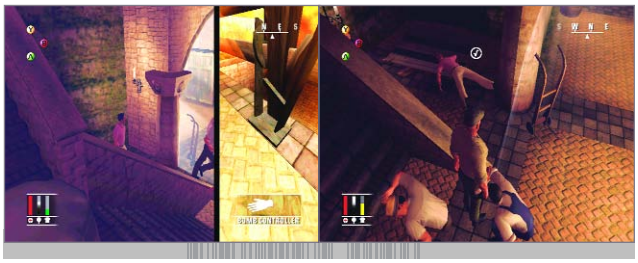
LIKE FATHER, LIKE SON

I made my way through the drug lab and on to the winery.

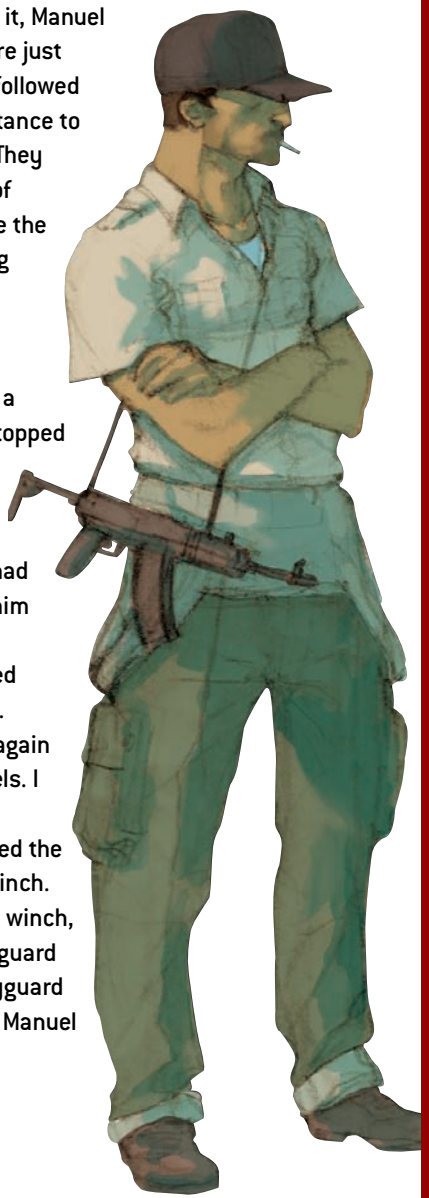


Winches beg for a remote bomb to be planted on them.

Manuel Delgado oversees the day-to-day operations of the business, so I expected to find him somewhere around the drug lab. However, as I advanced through the lab, all I found were workers and VIP guards. Continuing through the secret entrance to the lab, I headed through the winery and took the stairs up to the door leading into the courtyard. A single guard was standing near the door. Though not worried about him, I noticed a winch anchoring a suspended load of barrels. Considering what an impact I could make, I planted a remote bomb on the winch before opening the door to exit the winery.



When Manuel moved under the load of barrels, I detonated the bomb. He was definitely dead.



As luck would have it, Manuel and his bodyguard were just entering the winery. I followed them at a discreet distance to see where they went. They stopped under a load of barrels. However, since the tour group was walking past, I waited on detonating the remote bomb for the moment. Manuel continued into a side room, where he stopped at a table to do some lines of cocaine. His bodyguard stayed right beside him, so I had no opportunity to kill him without being seen. Eventually, they headed back toward the stairs. Manuel stopped once again under the load of barrels. I quickly pulled out the controller and detonated the remote bomb on the winch. The bomb blew out the winch, taking out the nearby guard as well. While the bodyguard moved out of the way, Manuel was not so lucky.

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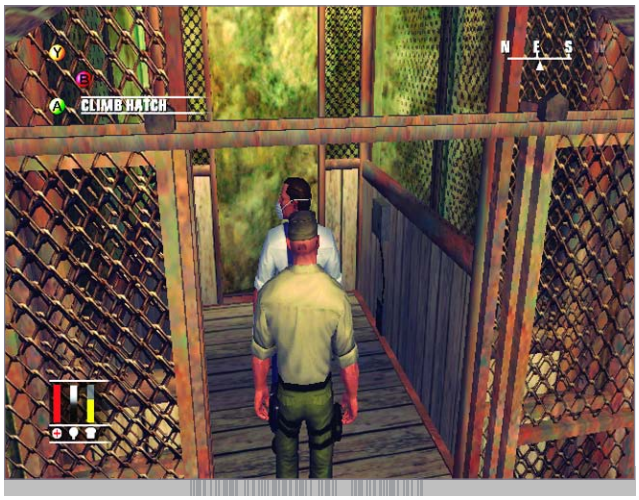
FLY AWAY



The workers often used the elevator to get down to the dock for a break.

With both targets successfully terminated, it was time to make my escape. So far, no one had suspected me of anything, so I headed back to the drug lab, still wearing my VIP guard uniform. After passing through the lab, I pressed the call button and entered the elevator when the doors opened. Another button press and I was on my way down to the sea plane. After exiting the elevator, I turned left and headed along the dock to the opposite side, where the sea plane was parked. Within a matter of seconds, I was aboard the plane and taking off to safety.

The sea plane was my ticket away from the Delgado assignment.

ALTERNATIVES

GETTING A GUARD'S UNIFORM

During the mission, I noticed the guard house next to the courtyard where the party was being held. I could have slipped inside to take a quick look around.

A few guards were in one room relaxing. Seeing a utility box just inside the building, I could break it just to see what would happened.

A closet at the end of the hallway would make a great place to hide. After a few seconds, a guard from another room in the guard house would come to take a look at the utility box. While he was busy, I could have left the closet and quietly slipped past the guards occupied in the first room. Upon entering the second room with a couple tables, I would have found a guard's uniform.

With the guard's uniform, I could move about the yard as well as inside the winery. This would be great for scouting out the area.

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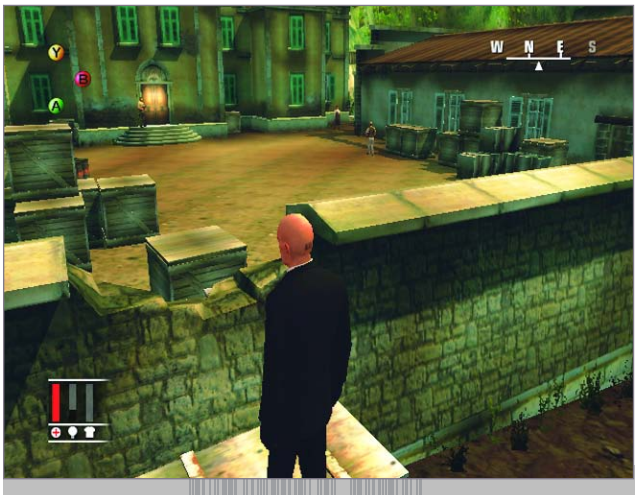
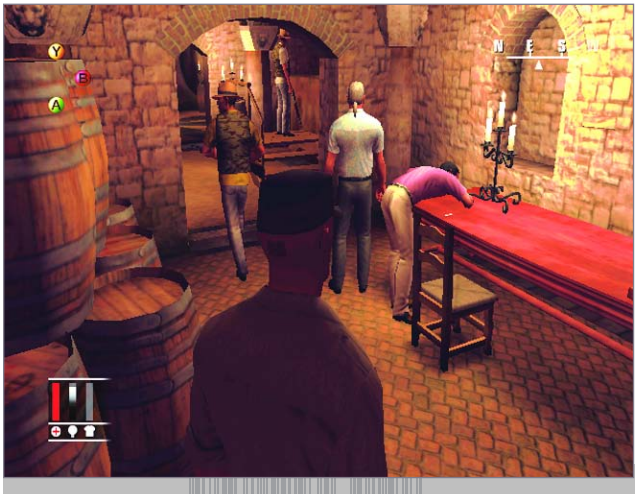
OTHER WAYS INTO THE COMPOUND



In addition to the main entrance, there were a few more ways to get into the compound. One was a door in the western wall at the south end near the cliff side. A guard patrolled outside there and came after any guests he saw enter through that door. To the east of the main entrance, I could have climbed up a crate and over the wall. However, this accessed an area with several guards, where guests were not allowed. Finally, along the eastern wall, I could have climbed up on a truck and then dropped into a shed. A couple guards stood at the entrance. However, a thrown coin would distract one while the other was silently taken out and the body hidden inside the shed. This entrance also would have provided a disguise, but it was riskier.

SILENTLY KILL MANUEL



There was a way to take out Manuel without an explosion and the death of the guard at the top of the stairs. Occasionally, Manuel and his bodyguard would continue into the drug lab. While the bodyguard stayed to watch the operation, Manuel returned to do some cocaine and then headed back upstairs to the party.

I could have waited behind the barrels while he did the drugs, then sneak up behind as he opened the door and inject him with poison using a syringe. The body could be quickly hidden in the nearby container and I could have been long gone before anyone realized Manuel was dead. Sometimes, it was only a matter of patience.

THE CLIFFSIDE TRAIL

The elevator was not the only way to get down to the sea plane dock. There was also a trail leading from the area southeast of the hacienda down to the docks. I could have taken out Manuel first, jump down from the roof after climbing out the window of his father's room, and take the trail down to the sea plane.

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MISSION 03: CURTAINS DOWN

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MISSION 03: CURTAINS DOWN

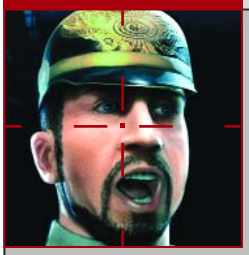
MISSION BRIEFING

OBJECTIVES

- Kill Alvardo D'Alvade
- Kill Richard Delahunt
- Escape opera

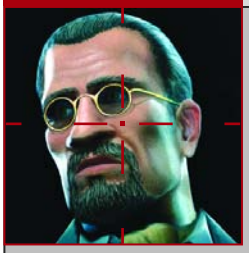
TARGET INFORMATION

ALVARDO D'ALVADE | HEIGHT: **5'9"** | WEIGHT: **145** lbs | HAIR: **BLACK** | AGE: **45**



The Italian singer lives and breathes opera, and he has a reputation of never being satisfied with his fellow actors. Alvardo strives for perfection in all things, but his single-minded dedication to his art has left him with serious flaws. His temper often gets the best of him, and he has developed an addiction to sex with juveniles of both genders. He has an avid fan in the US Ambassador, Richard Delahunt, and lately the two have become almost inseparable.

RICHARD DELAHUNT | HEIGHT: **6'1"** | WEIGHT: **155** lbs | HAIR: **BROWN** | AGE: **57**



Richard Delahunt is a man living on borrowed time. He is constantly surrounded by U.S. bodyguards in tuxes equipped with guns and earpieces. Allegedly involved in child prostitution, he has created a lot of enemies, and he knows it. Presently, he spends most of his time watching his only trusted friend, Alvardo D'Alvade, rehearse as the lead tenor role in Puccini's *Tosca*, soon to premiere at the Paris Opera. The ambassador spends every spare moment attending these rehearsals, watching Alvardo D'Alvade's every move from his lodge with a sordid fascination bordering on obsession.

THE LOCATION

LEGEND

Orange text: Places of Interest

Guns

SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo
- W2000 sniper rifle

As before, I completed this mission using only the standard equipment. However, I took along my silverballer with silencer as a backup weapon in case I got into a tight spot. I also took along my W2000 sniper rifle in case I chose an alternate way of making the hit.

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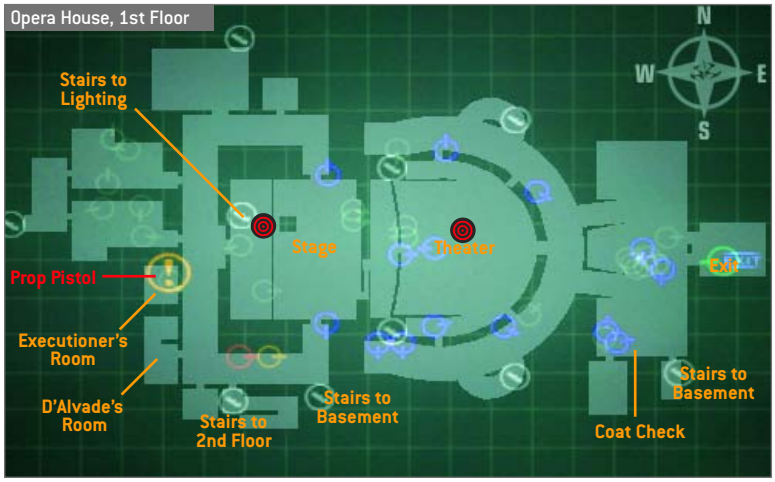

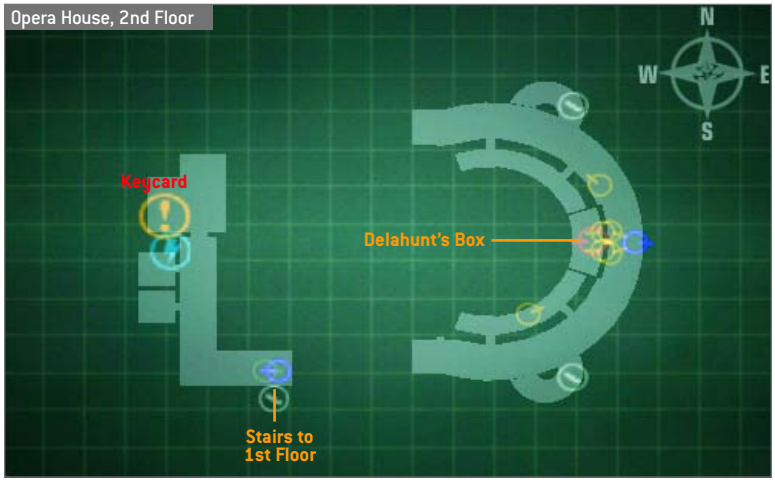

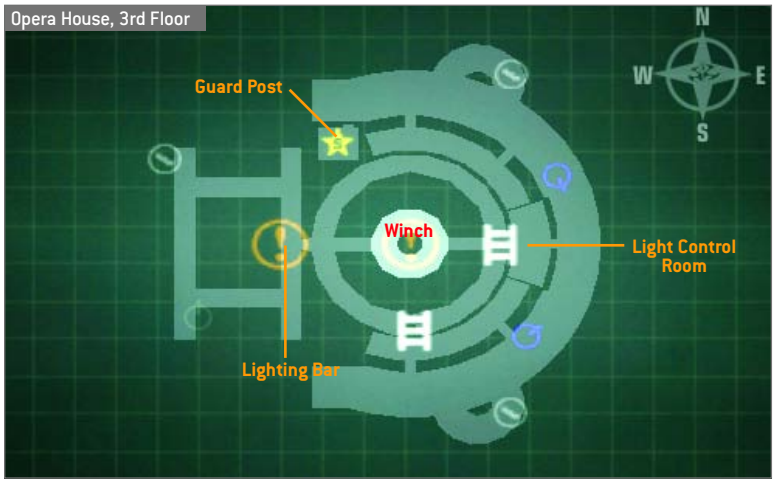

LEGEND

Orange text: Places of Interest

Red text: "Making the Hit" Items

Target

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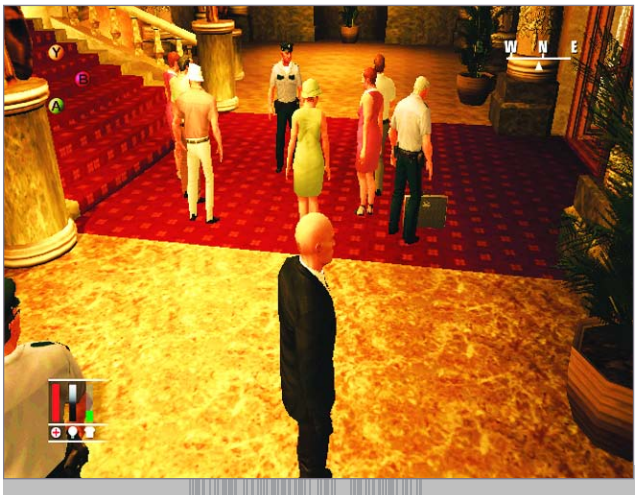
THE PARIS OPERA

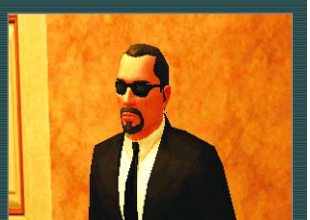


The opera house was filled with lots of people.

For this hit, both of my targets were in the same building. However, there were a lot of people—and a lot of eyes—seemingly watching everything. It was tough to complete the assignment without anyone suspecting me of being the assassin. After walking into the opera house through the front doors, I quickly looked around. There were security guards in blue uniforms, the ambassador's bodyguards in black suits, workers in coveralls, and even tourists. The opera house was divided into four levels. I entered on the first floor, which also contained the theater, stage, and backstage areas. In addition to a basement, where a lot of the stage construction took place, there was also a second and third floor that surrounded the theater and consisted of balconies overlooking the stage, along with the connecting halls.

SECURITY GUARDS AND BODYGUARDS

Security guards were all over the opera house. They patrolled all levels, including the basement, and frequently checked the balcony boxes and theater. The bodyguards were dressed in black suits and mainly stayed on the second floor, either in the box with the ambassador or patrolling the halls. The only place either of these uniforms couldn't go was on the stage itself. Only actors were allowed onstage.



The agency left something for me at the coat check. I could definitely make use of this.

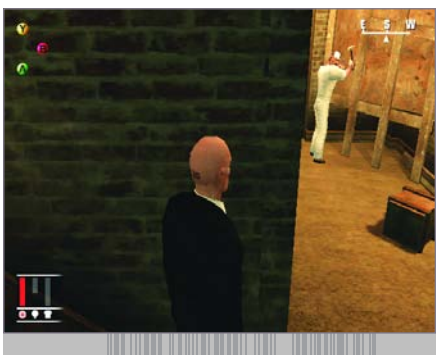
Since my agency provided me with a claim ticket, I headed over to the coat check to see what I could learn. I talked to the security guard, giving him my ticket. He handed me a coat. I quickly checked the pockets and pulled out a pistol from World War I. Placing it inside my suit, I handed the coat back to the guard. Since the opera had a military theme, and an execution, I was sure the pistol would come in handy.

WORKERS

Since the opera house was being refurbished, there were lots of workers around. Most were in the basement or backstage areas. However, a few moved about the lobby and halls. Items could be placed in their toolboxes and later retrieved. Like security guards, workers could go anywhere except the stage.

I followed this worker down the stairs to the basement.

Since I could not sneak up on the worker while he was hammering, I waited until he took a seat.



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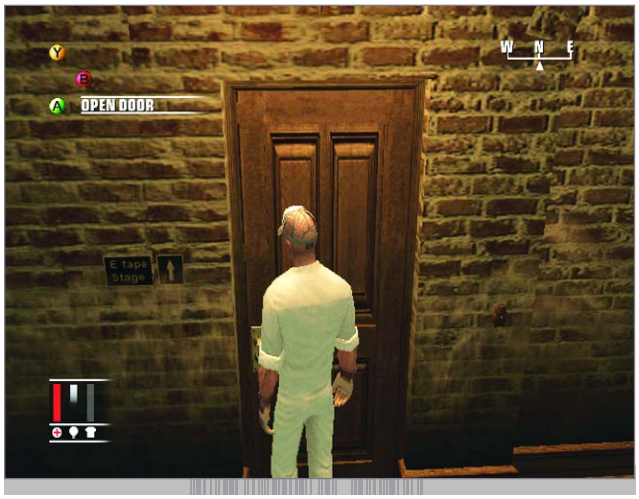
Once I had the pistol, I noticed a worker in white coveralls heading through a doorway to the left of the coat check. Sensing an opportunity for a disguise, I waited a few seconds, looked around to make sure no security guards were looking in my direction, then headed through the doorway. I descended the stairs, careful to stop before getting all the way to the bottom so I could look around the corner for the worker. He was hammering some props, so I waited until he took a seat on a crate with his back toward me. I quietly snuck up behind him, pulled out my syringe filled with sedative, and injected the worker. Once he was unconscious, I changed into his outfit and hid the body in the nearby container. I had my disguise.

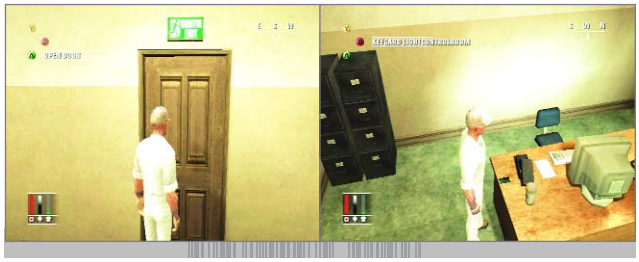
» TIP «

If I couldn't successfully sneak up behind the worker, and he saw me, I would head butt him and take the hammer. Then I would use the hammer to kill him or just use my fists to knock him out.



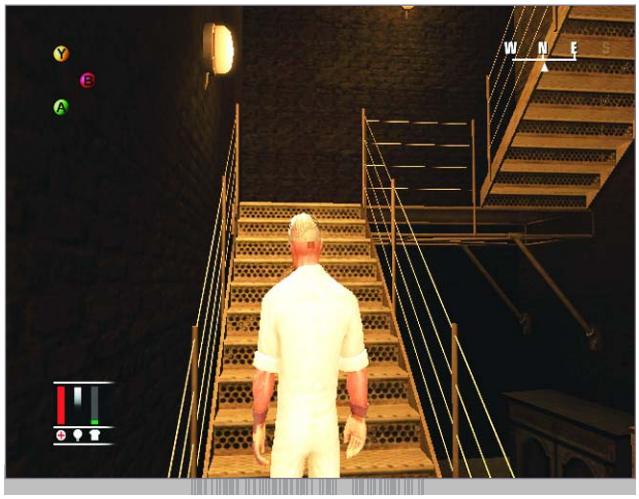
This door led to the backstage area on the first floor.

Deciding to explore the basement, I walked through the double doors and then moved across the next room to the door on the opposite side. It was locked, so I waited until the two workers in the room weren't looking in my direction, then quickly picked the lock and went through. Continuing down a flight of stairs, I walked through another doorway and found a door on the right with a sign reading "Stage." That was where I wanted to go. I opened the door and headed up some more stairs to the first floor again. However, I was now in the backstage area. A security guard was posted at the entrance to the stage and was only letting actors pass.



This door led to the third floor and the offices for the opera house, where I found the key card.

I turned left and walked down the hall until I came to another door with an exit sign. Anxious to see where it led, I ascended some stairs to the second floor and came across a security guard and a worker. Walking past them, I followed the hallway to the end and passed through some double doors to enter an office. On one of the desks, I found a key card to the light control room. Since that might come in handy, I picked it up and exited the office. The keycard didn't open the locked door in the hallway, so I continued back to the stairway and returned to the first floor backstage area.



Workers used these stairs to get up to the lights.

The catwalks allowed workers to access the lights over the stage.

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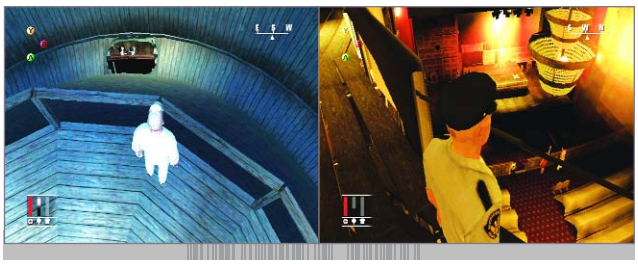
This door opened up into an area directly over the theater rotunda.



I tried climbing down through this hole. It led to a scaffolding platform on the third floor. While it might have made a nice sniper perch, several people could see me there.

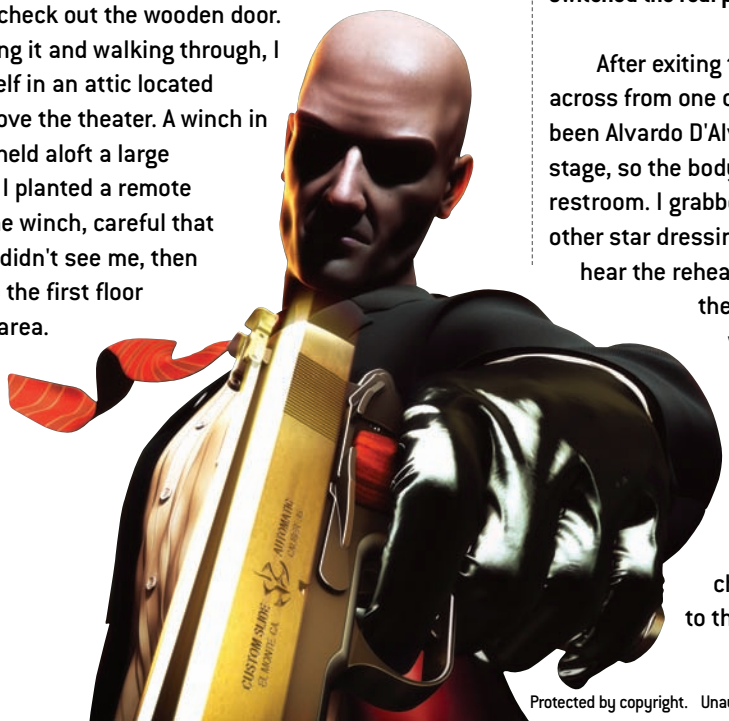
A bomb on this winch would make a crash in the theater.

This was the dressing room of the executioner actor.

Turning left as I exited the stairwell, I followed the hallway around to the right until I came across some more double doors on the right. I walked into the room on the other side and found a stairway leading to catwalks over the stage. Taking the stairs to the top, I found a solitary worker adjusting the lights. Down below, I could see the actors rehearsing on the stage. The bar of lights was directly over Alvardo D'Alvade's position on the stage, and a remote bomb would have brought it crashing right down on his head. However, before planting the bomb, I decided to check out the wooden door. After opening it and walking through, I found myself in an attic located directly above the theater. A winch in the center held aloft a large chandelier. I planted a remote bomb on the winch, careful that the worker didn't see me, then returned to the first floor backstage area.

I hid in the closet while he practiced in his dressing room, then switched the real pistol for the prop when he left.

After exiting the double doors, I saw a bodyguard sitting across from one of the star dressing rooms. It must have been Alvardo D'Alvade's room. The actors were still on the stage, so the bodyguard took a break to visit the nearby restroom. I grabbed the opportunity to quickly enter the other star dressing room and hid in the closet. Soon, I could hear the rehearsal reach its climax with the execution, then the actors began coming off stage to walk to their dressing rooms. The executioner actor entered the room where I was hiding and did some practicing with his prop pistol. He eventually set down the pistol and left the room. He turned right in the hallway and headed to the restroom. This was my chance. I exited the closet and walked over to the table, where I placed the real WWI pistol



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and picked up the prop pistol. I returned to hide in the closet. The actor returned, picked up the real pistol this time, then headed off to the stage. I watched my satellite map until the bodyguard made another trip to the restroom, then exited the dressing room.

» TIP «

I made sure the executioner actor went to the right when he left the room. Sometimes, he went to the left and quickly returned.

I made my way back through the basement and changed back into my suit.

The light control room provided a secure spot to watch the action. The guards did not enter this area during their routine patrols.

All of the pieces for the double hit were now in place. I retraced my route back to the basement and changed back into my designer suit where I left it when I put on the worker's clothes. I then headed back to the first floor lobby and continued up the main staircase to the second floor hall. Stairways on both sides of the hall led to the third floor hall, where I found the light control room. Waiting for a security guard to walk past, I used the key card to gain entry and then hid in the shadows, overlooking the stage and the theater below. Now it was just a matter of waiting.

D'Alvade was really executed.

Delahunt noticed something was wrong and headed for the stage.

The actors went through the scene as normal. The executioner actor fired the real pistol at Alvardo D'Alvade and killed him. However, since everyone assumed he was acting, no one realized he had really been shot. It was a short while before people realized something must be wrong, and Ambassador Richard Delahunt ran out from his private box and down through the theater to get to the stage. Unfortunately for him, he tripped and fell directly below the chandelier. I pressed on the remote detonator, and the chandelier came crashing down—completing my second objective. I quickly put the remote control away and left the light control room.

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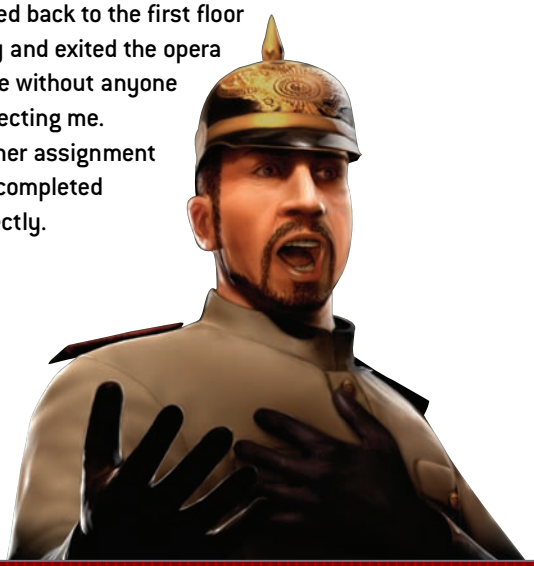
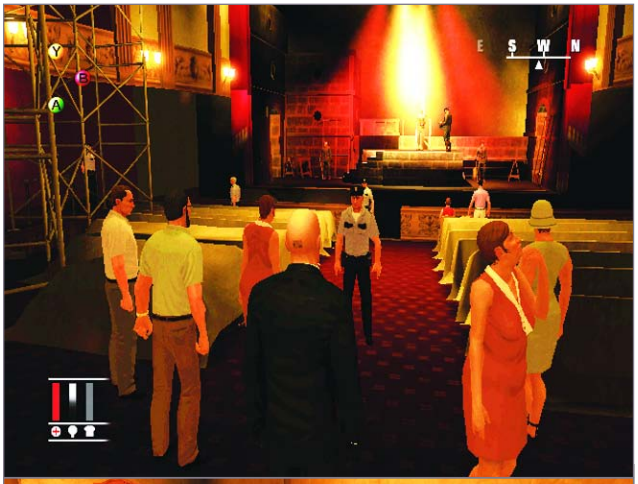
The escape was one of the easiest parts of this mission.

With most of the attention focused in the theater and the balconies, looking for a possible sniper, I casually walked back to the first floor lobby and exited the opera house without anyone suspecting me. Another assignment was completed perfectly.

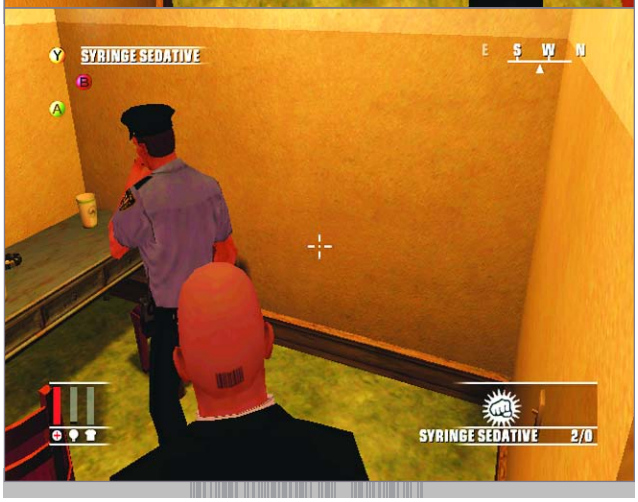


ALTERNATIVES

TAKE THE TOUR—SECURITY GUARD UNIFORM



When I first entered the opera house, I noticed a group of tourists assembled in the lobby. A security guard approached them and then led them on a tour through the opera house. They were allowed to go through the first floor of the theater, then through the second and third floor halls.



On the third floor, the guide excused himself to take a break in the guard's room. I could have sneaked behind him and used the sedative syringe to knock him out and take his uniform. No one else came into this room, but I would have turned off the lights as a precaution. This room also contained pistols and MP5 submachine guns, which were always a great addition to my collection.

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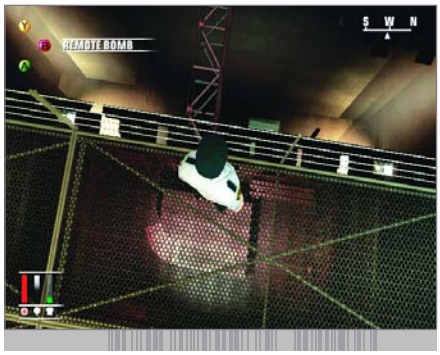
THE SNIPER

If I chose to take the W2000 sniper rifle with me, I could have carried it in a rifle case. If I didn't want to carry it all the time, leaving an unattended case would cause a security guard to pick it up and take it to the guard post on the third floor. I could have then picked up a security guard's uniform after taking the tour.

After getting the key card, I could have then placed the remote bomb on the light bar over the stage instead of on the chandelier winch.



» TIP «

Before sniping, I could have picked the lock to the balcony door next to the guard post when no one was looking. It would have saved time later.

Returning to the guard post, I would have retrieved the rifle case, entered the light control room, and assembled my sniper rifle. I then could line up my shot on D'Alvade and take him out. It would be important to quickly drop the rifle and get out of the room before anyone came to investigate.

Since the remote detonator did not have the range for the signal to reach from the light control room to the light bar, I would have to move closer. The balcony next to the guard post was close enough. Once Delahunt was on the stage, the bomb would bring the light bar down on him, killing him instantly.

With the bomb blast distracting everyone, I could then return to get my sniper rifle and put it back in the case. One trip to the guard post to change back into my designer suit, and I was ready to leave.

» TIP «

There were several variations an assassin could use. For example, I could have detonated the light bar to kill D'Alvade, then sniped the ambassador from the light control room; or I could have sniped the ambassador after D'Alvade was shot by the other actor.

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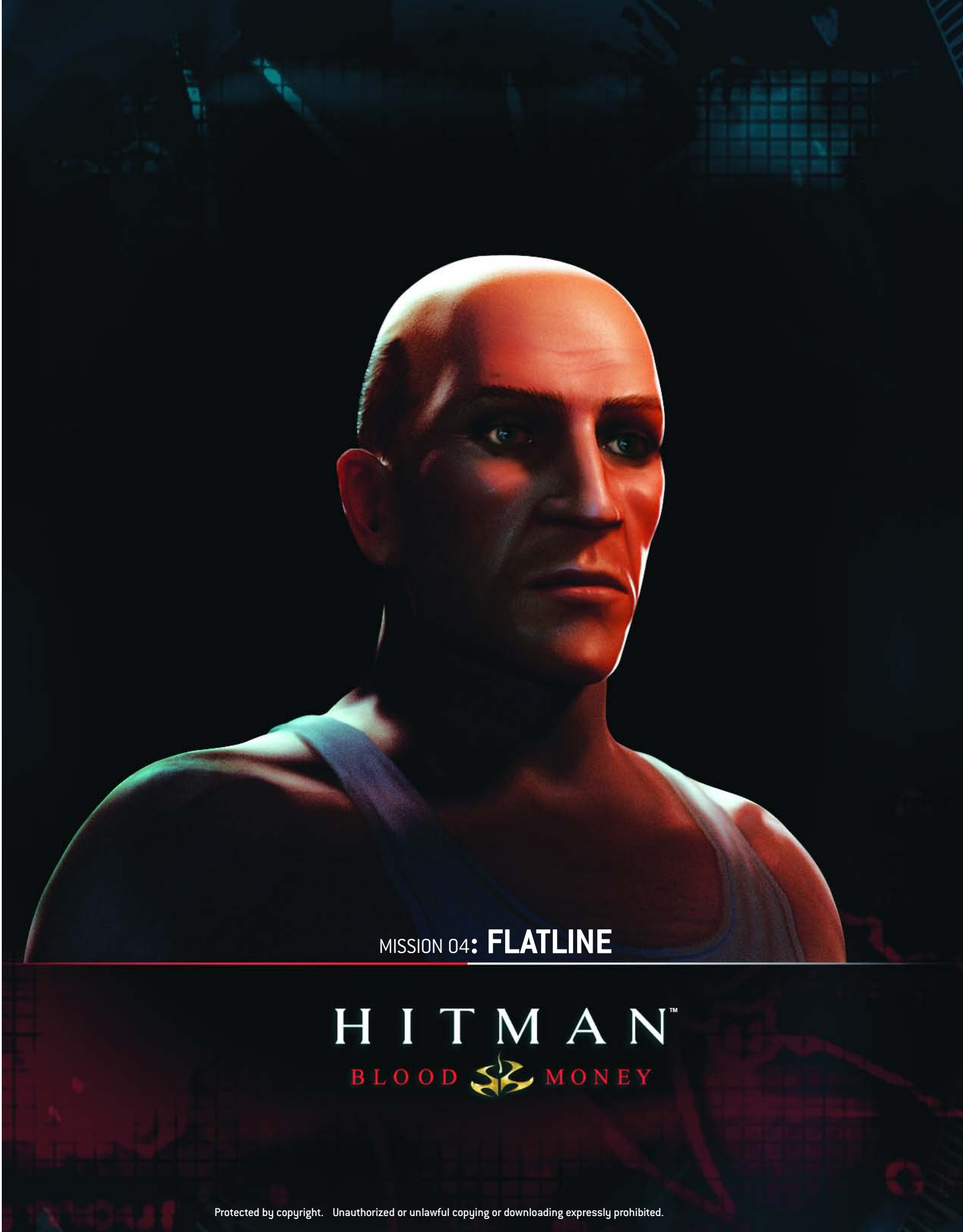

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MISSION 04: FLATLINE

MISSION BRIEFING

OBJECTIVES

- Find CIA agent
- Identify target
- Smuggle out agent
- Kill Rudy Menzana
- Kill Carmine DeSalvo
- Kill Lorenzo Lombardo

SAFEGUARD

AGENT SMITH

Inject Smith with the experimental serum. This drastically slows his heartbeat, making him appear dead. Once he has been transferred to the morgue located near the entrance, revive him with the antidote.

UPDATED TARGET INFORMATION

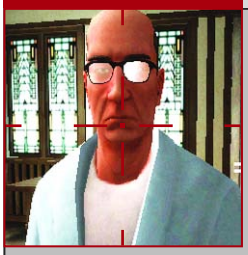
RUDY MENZANA | HEIGHT: **6'1"** | WEIGHT: **160** lbs | HAIR: **BLACK** | AGE: **60**

A longtime organizer of the illegal traffic across the Mexican border to the US, Rudy is just about a household name on both sides of the border when it comes to delivering drugs, weapons, or one-dollar-per-hour manpower. But with dwindling goodwill from his associates and a huge price on his head, his days are numbered, and he knows it. Undergoing treatment in the clinic is more or less a last-ditch attempt at hiding from the growing number of bounty hunters. Ironically, in here he's developed a dependency on alcohol to escape the horror in is head.

CARMINE DESALVO | HEIGHT: **6'2"** | WEIGHT: **140** lbs | HAIR: **BLACK** | AGE: **45**

DeSalvo is a notorious smuggler of illegal arms from Central America. Being under constant scrutiny by different domestic intelligence services as a prime suspect in several ongoing investigations, he has been somewhat hampered in his efforts to contact other prospective clients. As a result, he has become a little jittery and has developed a substance abuse and drinking problem, which is why he has been admitted to the remote Rehabilitation Center for treatment.

LORENZO LOMBARDO | HEIGHT: **6'0"** | WEIGHT: **150** lbs | HAIR: **GRAY** | AGE: **64**



Ultimately he is known as "the Brains and Bankroll" in the circuit. Lombardo is strategic master planner and a multimillionaire gambler. He's been accused, but never convicted, of such crimes as hijacking, mayhem, bootlegging, white slavery, narcotics trafficking, rape, burglary, bookmaking and fixing sporting events, numbers racket, extortion, and numerous murders. Lombardo knows his time is limited—soon, some sort of forensic evidence will connect him with one of these crimes. He has planned his departure from the US, but first, he has to undergo some preliminary tests at the Rehabilitation Center.

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THE LOCATION

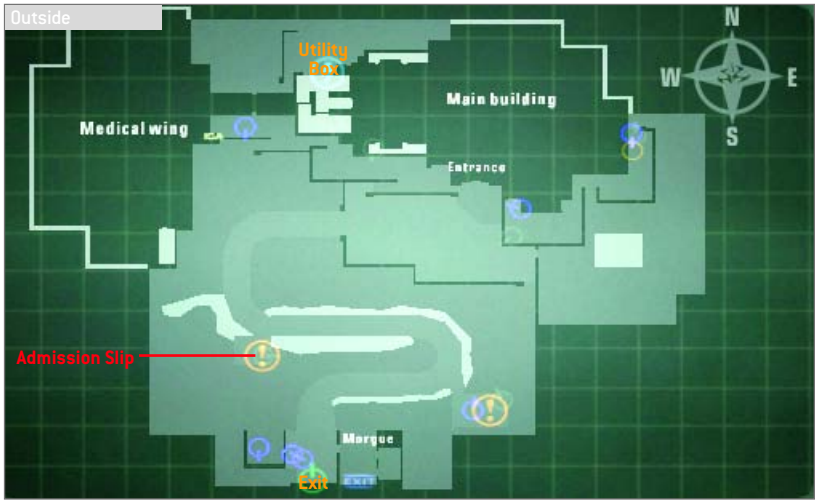
LEGEND

Orange text: Places of Interest

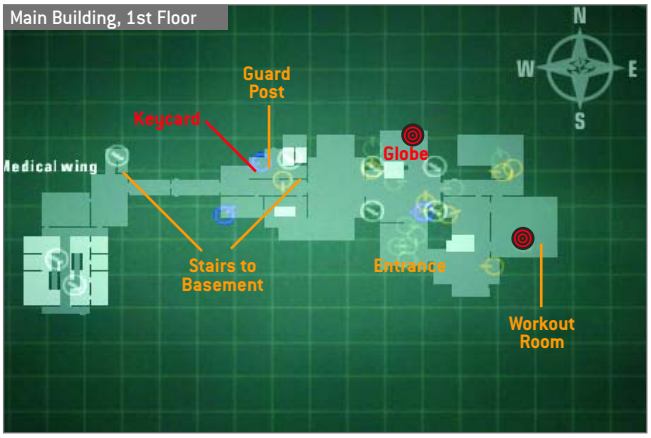
Red text: "Making the Hit" Items

Target

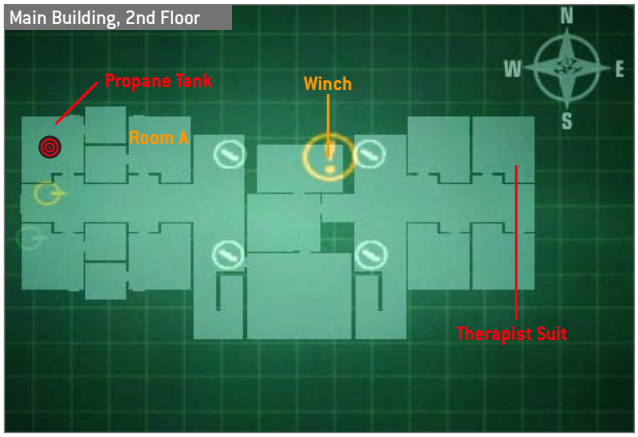
Outside



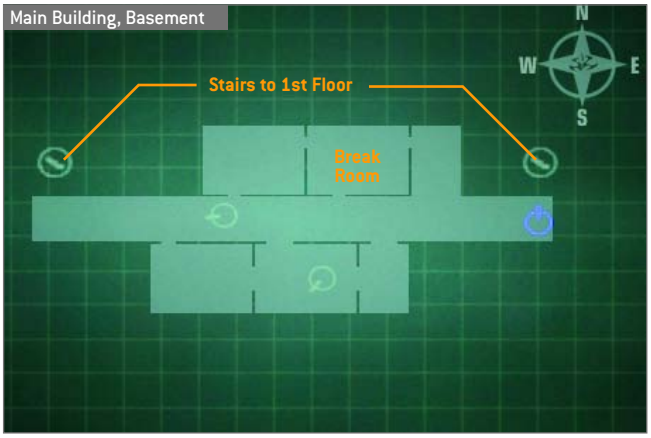
Main Building, 1st Floor



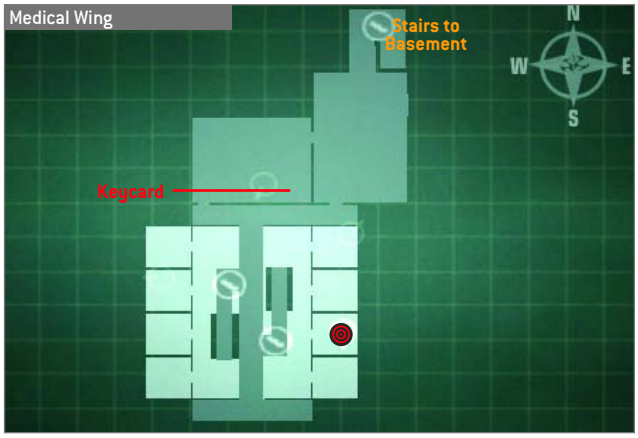
Main Building, 2nd Floor



Main Building, Basement



Medical Wing



SUGGESTED WEAPONS AND EQUIPMENT

Standard equipment

In order to get into the Rehabilitation Center, I had to go through a weapon search. Therefore, I didn't take anything except the standard equipment since you had to leave it outside anyway. However, there are several weapons I could pick up on the inside.

Medical Wing, Tunnel

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MAKING THE HIT

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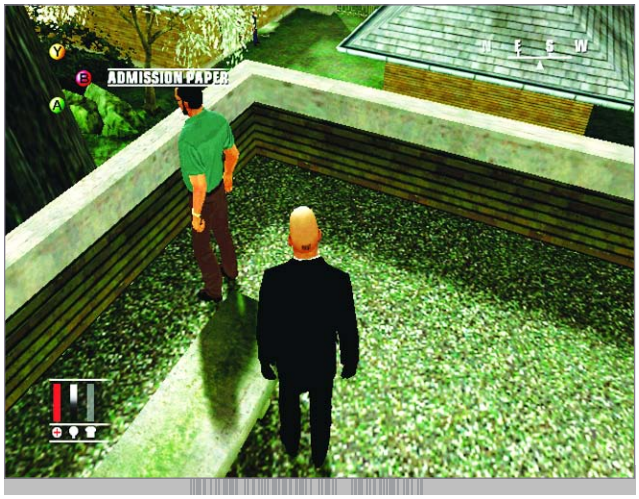
ADMISSION TO THE CENTER

Security was tight here; however, these security guards didn't bother me as I entered the grounds.



This admission paper was carelessly left on a bench.

The first thing I had to do for this mission was to get into the Rehabilitation Center. Security was very tight. Right at the entrance gate, there was a guard post with one guard inside, one outside, and another patrolling the immediate area. However, they didn't offer any trouble upon my entering. I just acted like a prospective client of the center. I followed the pathway as it meandered through the landscaping and stopped as I approach a couple of benches off to one side. I noticed a piece of paper on one of the benches near a man stopped for a smoke. While he was looking away, I picked it up. Upon closer inspection, I discovered that it was an admission paper for the Rehabilitation Center. This made getting in a lot easier! No climbing over a wall or sneaking around this time—I was going right in through the front door.

SECURITY GUARDS AND BODYGUARDS

Both security guards in the blue uniforms and bodyguards in the cream colored suits were all over the Rehabilitation Center. All were armed and on the watch for suspicious behavior. They were allowed to go anywhere except for the western medical facility.

I walked right up to the front doors and then made my way to the right to the admission desk.

This nurse admitted me into the center.

While the robe was not very flattering, it did get me inside—although it was a good thing I wasn't packing heat or the metal detector would have gone off.

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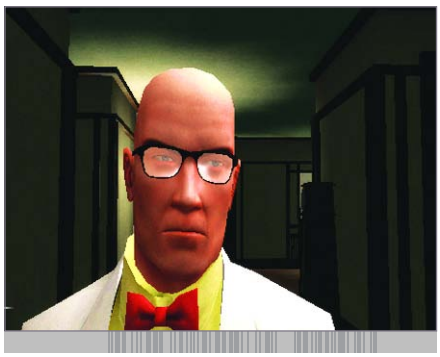
I continued along the pathway and up some steps to the front door. After entering, I headed to the admissions desk, where a nurse was waiting. Placing the admission paper on the counter, I waited and was eventually admitted. The nurse opened the door to a changing room and asked me to change and leave any personal effects. Since I hadn't brought a pistol or other detectable weapons, I kept all my standard equipment with me as I changed into a patient's robe. I exited the changing room and turned to enter the main part of the building. A security guard stopped me and used a metal detector wand to search for weapons. None were detected, so he let me continue.

FINDING THE AGENT

I headed up the stairs to see what I could find in the offices.



As a therapist, I had more access than a patient.

Determining that I needed more than a patient's robe to move freely about the center, I headed up the stairway to the second floor. While checking the doors in the eastern wing, I found one office door opened. After checking to see if anyone was looking, I entered and found a therapist's suit on a chest of drawers. That was more like it. I changed and was now Dr. 47.

Now I had to find the CIA agent and learn what he had uncovered. The maps I had of the center showed a medical facility to the west. Therefore, I headed downstairs to the first floor and then on to the west wing.

This security office had weapons, as well as the tape for the security cameras.

The door next to the security office offered access to the basement via a staircase.

At the western end of the building, I found four doors. The two on the left were just offices. However, one on the right led to a stairway down to the basement while the other opened into a security office with a guard watching a monitor near a gate leading to the west. Since the guard was focused on the monitor, I looked in a box near the door to the outside. Inside were pistols, submachine guns, and a stun gun. I picked up the stun gun and holstered it inside my coat. I really didn't plan on needing any heavier weapons. After exiting the security office, I walked through the door to the stairway and descended to the basement.

ORDERLIES

Orderlies were in the basement, as well as in the western medical wing. They were armed only with a stun gun, and they attacked suspicious persons and alerted security. They were allowed all over the center—so an orderly uniform was like an all-access pass.

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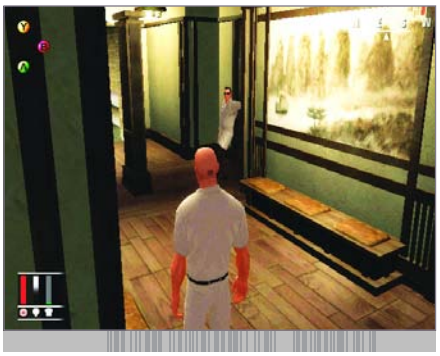
I stunned an orderly, took his clothes, then hid his body.

After a quick look around, I observed two orderlies in the area, as well as a security guard. A therapist also came down occasionally. It looked like I needed an orderly disguise to go any farther. The orderly in the washing area posed a problem since the guard was often in his area. However, the other orderly moved through the break room regularly to have a cup of coffee. While I could have sedated or poisoned the coffee, I couldn't time how long it would take to knock him out. Since the security guard made frequent patrols down the hallway, he would see a body through the window in the door. Therefore, I waited until the therapist visited again and left, then I stood in the hallway while the orderly walked around. As he turned toward the laundry container—and the guard and other orderly were in the eastern part of the basement—I zapped him with the stun gun. I quickly changed into the orderly's uniform and grabbed his keys. Then I hid the body in the laundry container and closed the lid.



I needed the keys from the orderly to get through the doors into the medical wing.

This key card would come in handy.

It was lights out for Agent Smith.

Now disguised as an orderly, I headed to the eastern side of the basement and ascended some stairs to the medical wing of the center. There were two doors. The one on the right led into an office while the other opened into a cell area. Both doors were locked, but I now had the key. Entering the office, I found a key card on the desk and picked it up. I then headed down the stairs to the cell area and opened the center cell on the western side. There I found the agent. His name was Smith, and told me the name of my target. Since I needed to fake Smith's death to get him out, I used the serum to sedate him. At that moment, the agency contacted me and provided two optional contracts—each worth $50,000. Both targets were in the Rehabilitation Center. While I was there, I thought I might as well make a little extra money.

UPDATED TARGET INFORMATION

Breaking the utility box lured out the guard and allowed me to steal the surveillance tape.

I exited the cell and headed up the stairs. Since I had a keycard, I headed west through the security gates rather than backtrack through the basement. When I arrived at the guard post, I decided to steal the videotape from the surveillance cameras just in case I was seen somewhere. I only had to get the guard to leave his post for a moment. Therefore, I went through the door by the weapons box and,

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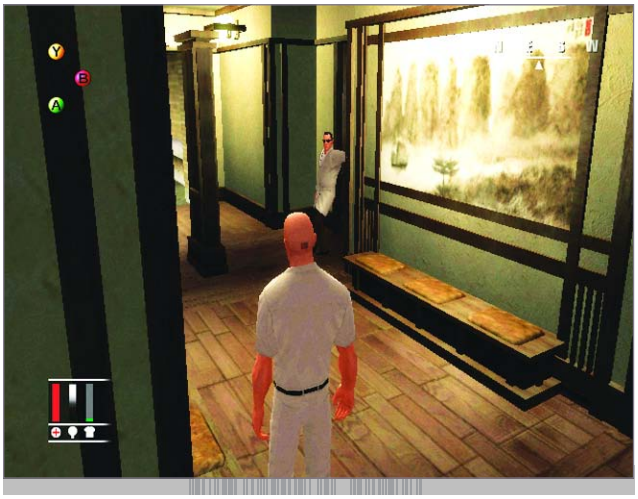
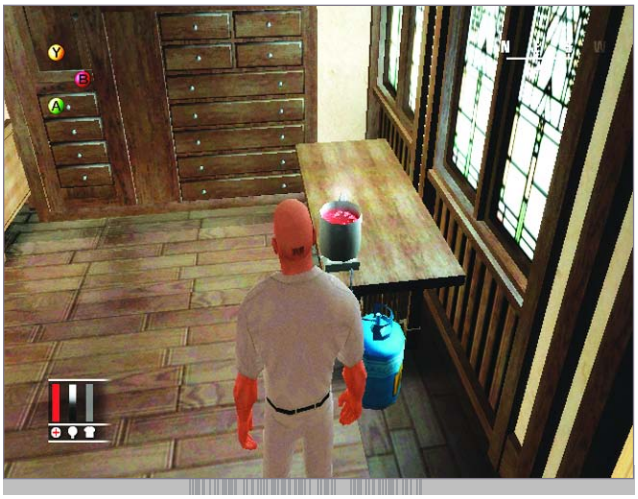
once outside, located a utility box near a window. After breaking the box, I returned to the guard post and waited for the guard to head outside to fix the box. While he was occupied, I stole the tape, careful to not be seen by the guard through the window.



Lombardo's room was protected by a bodyguard.



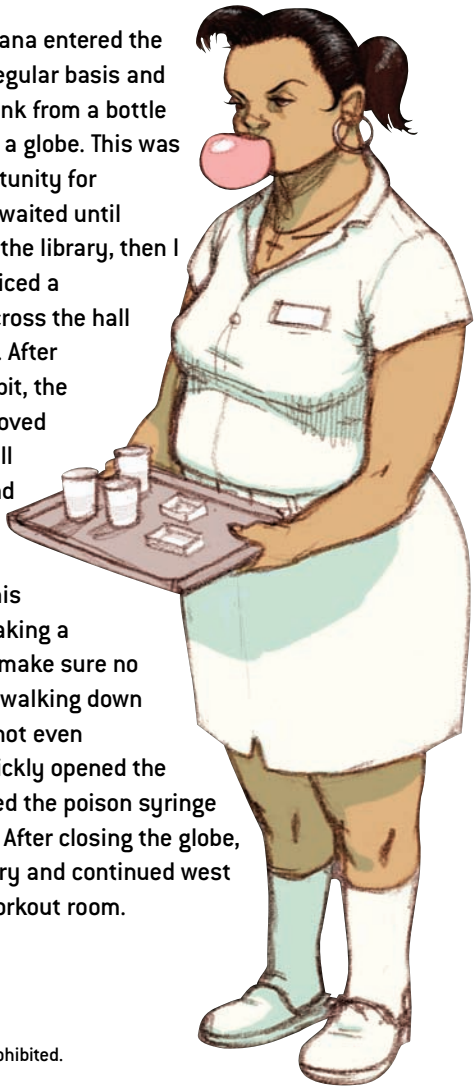
Sabotaging the propane tank made the hit look like an accident.

Lorenzo Lombardo's room was on the second floor in the western wing. I figured I'd start with one of the bonus targets. Once I was upstairs, I saw a bodyguard positioned outside Lombardo's room. He was not going to let me inside. Therefore, I walked into room "A" next door. Passing through the room, I exited onto a balcony shared by Lombardo's room. Peeking in through the keyhole to make sure it was empty, I entered the room prepared to hide inside until my target returned. However, I noticed a propane cooking stove along one wall. I could make this look like an accident. I'd be nowhere near there when Lombardo met his fiery demise. After sabotaging the tank, I left the room the same way I entered.

I added a little something to Menzana's drink.

When he took a drink, it was his last.

Back in the hallway, I headed downstairs and walked to the eastern wing of the center. I noticed Menzana entered the library on a regular basis and sneaked a drink from a bottle hidden inside a globe. This was a great opportunity for another hit. I waited until Menzana left the library, then I entered. I noticed a bodyguard across the hall could see me. After waiting for a bit, the bodyguard moved across the hall toward me and then stopped and turned around with his back to me. Taking a quick look to make sure no one else was walking down the hallway, not even patients, I quickly opened the globe and used the poison syringe on the bottle. After closing the globe, I left the library and continued west toward the workout room.



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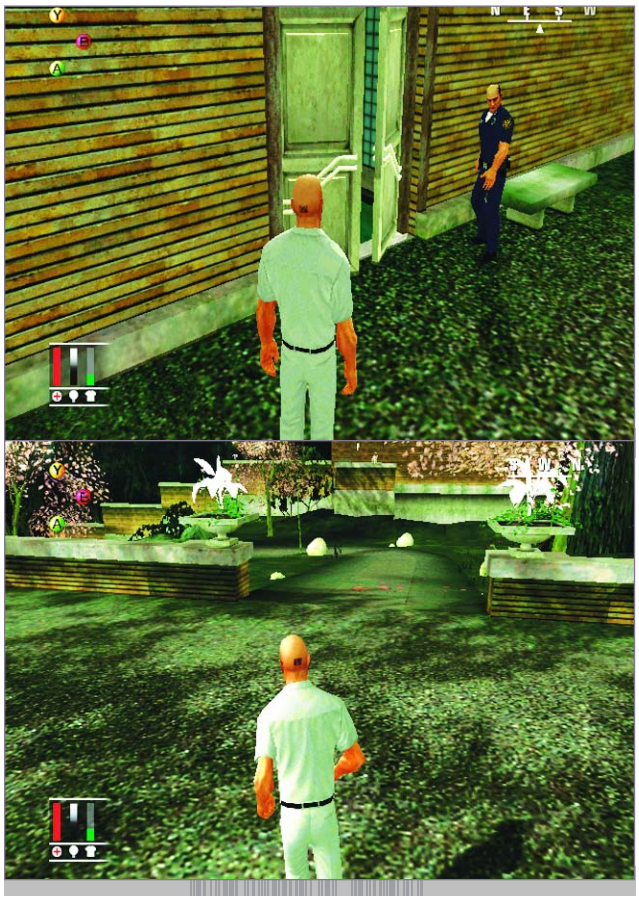
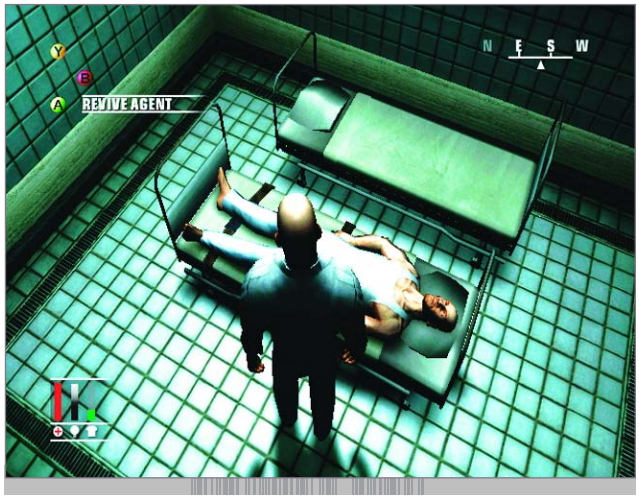
I took a spotter's position near DeSalvo—then gave him a killer workout.

The workout room was empty, so I passed through the double doors to the outside courtyard. Carmine DeSalvo was taking a walk. There was no opportunity to take him out since a bodyguard was following him. I tagged along from a distance and watched as he returned to the workout room. While his bodyguard left the room, DeSalvo began bench pressing. I decided to spot for him and took a position near his head. Watching the open doorways, where bodyguards occasionally passed by to check on DeSalvo, I waited until it was clear and my target had racked his weights. I then picked them up and dropped them on his neck. Another deadly accident had occurred at the Rehabilitation Center. I quickly left the workout room before anyone saw me near the body.

ANTIDOTES AND EXITS

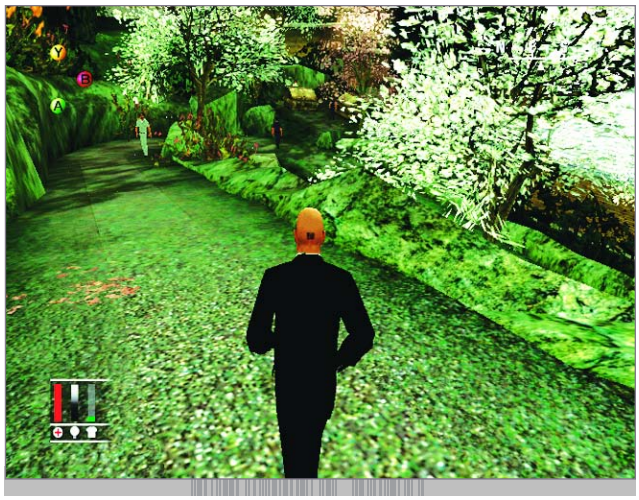


I exited through the front doors and made my way to the morgue.



Wake up, Smith.

Now all that remained was to revive Agent Smith. The morgue was located near the entrance gate, across from the guard post. My disguise as an orderly would get me into the morgue without a problem, so I headed out the main entrance and along the path to the morgue. Once there, I waited until another orderly left, then I approached Smith and gave him the antidote. He woke up, and another objective was completed.



I returned to the morgue to make my escape.

Now I had to make my escape. However, I was not about to leave my designer suit. Therefore, I headed back to the changing room where I had left it and put it back on. I then returned to the morgue, careful to sneak in when the guards were not looking. Thinking of the money I had just earned, I exited from the center.

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ALTERNATIVES

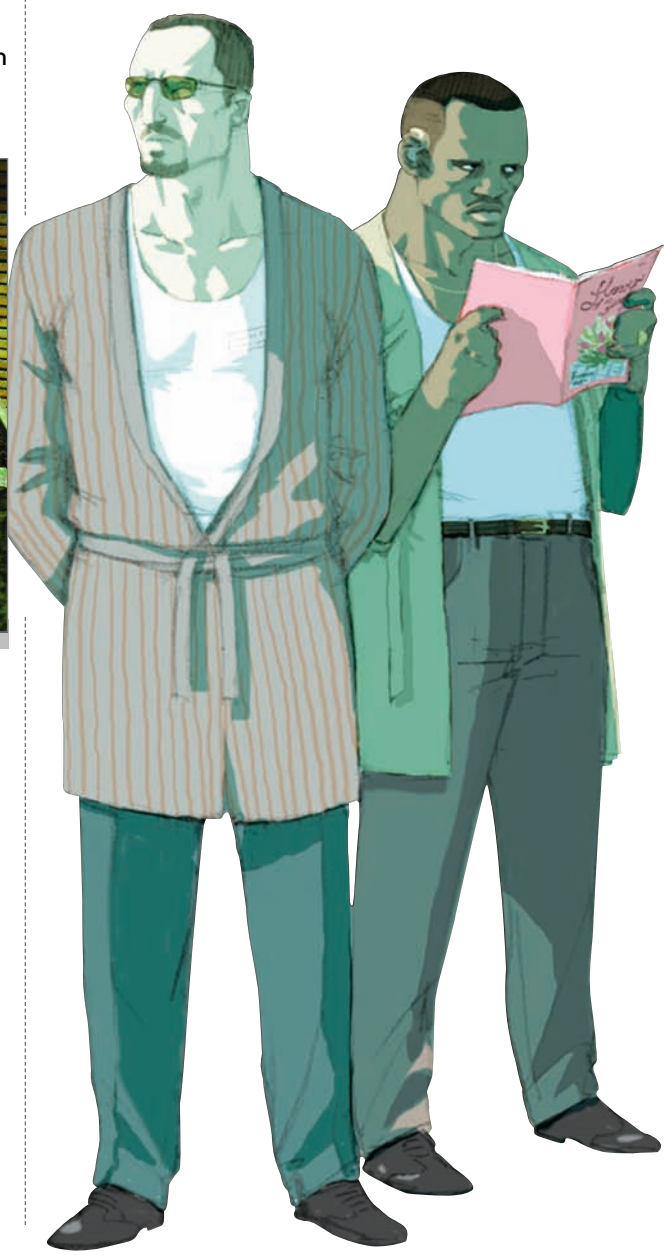
GETTING A SECURITY GUARD DISGUISE

A security guard's suit allowed me to get past the metal detector with weapons. One way to get this disguise was at the dumpsters along the pathway to the main building. I could have knocked out a patient and hid his body first, then taken out a security guard who came to this spot.

Another opportunity for a guard's uniform was after I was already inside. I could have lured the guard in the security room outside by breaking the utility box, then sedated him. After taking the uniform, a nearby dumpster could hide the body.

KILLING THE TARGETS

There were other ways to make the hits. One way was to hide in Lombardo's bathroom and use the fiber wire on him while he was cooking. Instead of poisoning the drink for Menzana, I could have planted a remote bomb on the chandelier cable attached to the wall on the second floor landing overlooking the library. Then when Menzana went for a drink, I could have detonated the bomb with crashing results.



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MISSION 05: A NEW LIFE

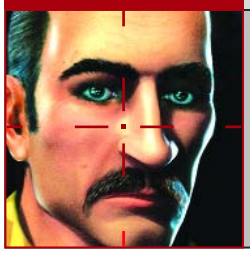
MISSION BRIEFING

OBJECTIVES

- Kill Vinnie Sinistra
- Retrieve the microfilm concealed in a piece of jewelry
- Escape the suburb

TARGET INFORMATION

VINNIE SINISTRA



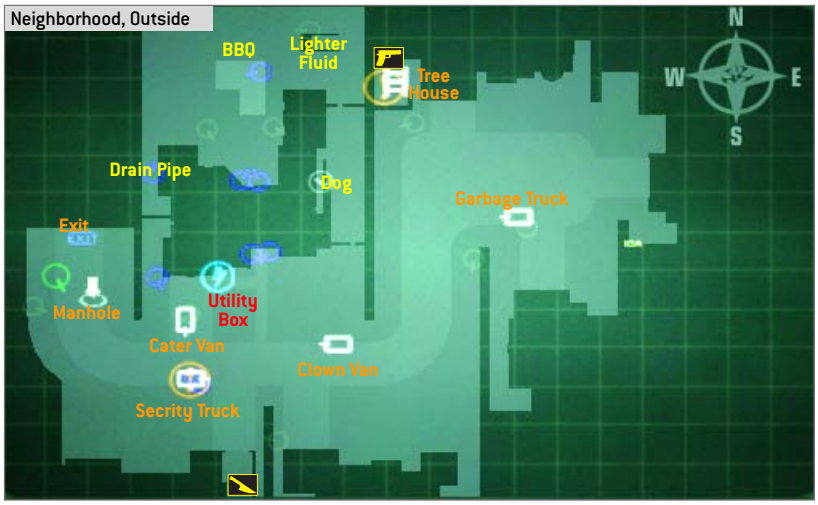
HEIGHT: **6'1"** | WEIGHT: **221** lbs | HAIR: **BLACK** | AGE: **43**

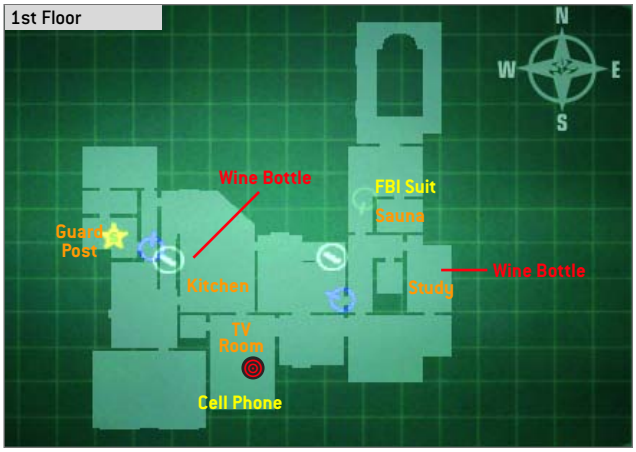
A former Cuban crime lord, Vinnie has admitted his involvement in several high-profile killings on US turf. He has agreed to a plea bargain that ironically got him into the federal witness protection program. Vinnie, who was once a carefree gangster thinking he was untouchable, is now eaten up by paranoia and boredom as a result of being locked up in a cage.

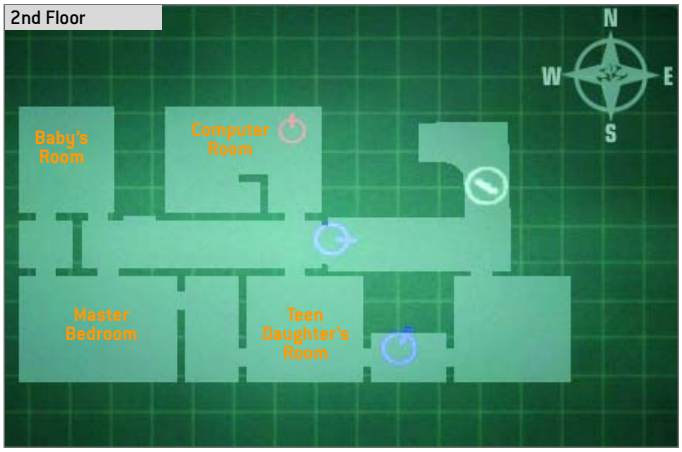
THE LOCATION

LEGEND

- **Orange text:** Places of Interest
- **Red text:** "Making the Hit" Items
- **Yellow text:** "Alternatives" Items
- Target
- Guns
- Melee Weapons







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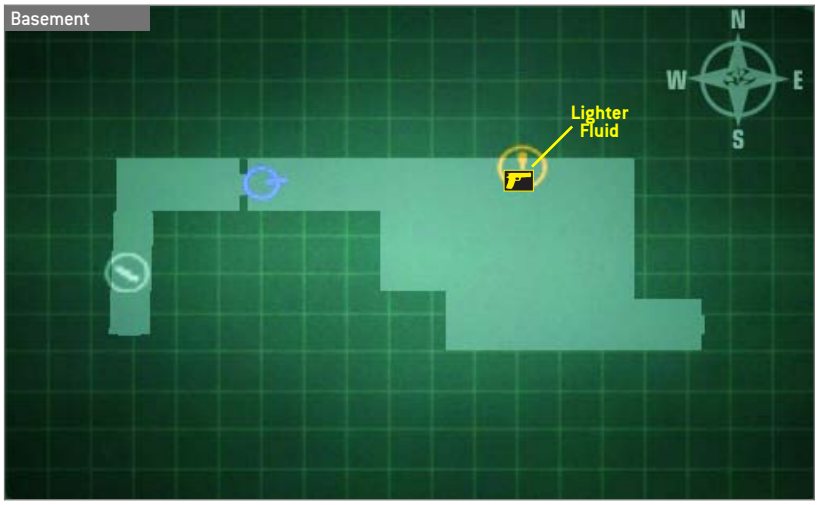
LEGEND

Yellow text: "Alternatives" Items

Melee Weapons



SUGGESTED WEAPONS AND EQUIPMENT

- Silverballer with silencer and low-velocity ammo
- Enhanced bomb remote

For this mission, all I needed was the standard equipment I always carry with me. However, a few more items could come in handy. As usual, the silverballer with a silencer and low-velocity ammo provided a quick, silent means of taking out an unexpected threat. Also, the enhanced bomb remote gave me the option of being near the exit for a quick getaway if I decided to use a bomb for the hit.

MAKING THE HIT

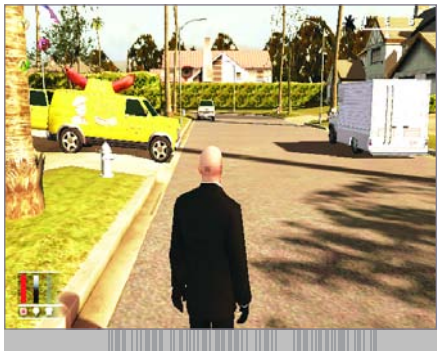
WHO ARE THE PEOPLE IN THE NEIGHBORHOOD?

The place where I entered the neighborhood was the same spot I used to make my escape.

I entered the target's neighborhood near the gate at the end of the street and took a look at my surroundings. It was a residential street typical of any American suburb. Ahead I saw a jogger taking a break. In the middle of the street was an open manhole surrounded by barricades. While I couldn't use the manhole as an underground access, it could be a place to hide a body.

THE JOGGER

This guy ran back and forth through the neighborhood, stopping at the western end of the street for a rest. I kept an eye out for him, as he reported anything suspicious he saw to the FBI guards.



There were three vehicles parked in front of the target's house—the caterer's van, the clown's van, and the surveillance truck.

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After following the street around the corner to the left, I saw the target's house on the left side. It looked like someone was getting ready for a party. In the driveway was a yellow caterer's van. I noticed that the caterer was carrying metal containers of food into the house. A quick glance in the back of the van also revealed a box of doughnuts. If I placed an item such as a pistol in the remaining metal container, the caterer would carry it into the kitchen of the home, where I could retrieve it later.

THE CATERER

The caterer walked back and forth between his van and the kitchen of the target's house. The FBI guards did not search him for weapons as he entered carrying containers of food. He also delivered a carton of doughnuts to the FBI agents in the surveillance van.

Parked along the curb in front of the house was another van. This colorful vehicle belonged to a clown who was providing the entertainment for the party. Across the street, I saw a white panel truck with no windows in the back. It was definitely there for surveillance and was probably tied into security cameras.

THE CLOWN

The clown moved back and forth between his van and the inside of the house. He was searched as he entered the house by the FBI guards using a metal detector wand.

This neighbor lady did not like me anywhere near her house.

I could hide a body in the back of the garbage truck.

I noticed that the garage door of the house across the street was open. A female neighbor was out trimming a hedge and told me to leave as I walked up the driveway. Therefore, I continued east down the street and around another corner. Ahead to the north was a home with a tree house in the backyard. A lady was out working in the yard. There was also a garbage truck parked along the curb with a worker loading trash. A second garbage man was walking back and forth between the truck and the target's house, tak

THE GARBAGE MEN

One of these guys stayed by the truck while the other walked to the side of the target's house to pick up trash bags. The opening at the back of the truck could be used to hide a body. It seemed like the garbage man could move through the neighborhood, even into backyards, without arousing suspicion.

Returning to the target's house, I observed two FBI guards at the front door. Occasionally, another walked out from a door on the left side of house. It was not going to be easy to get into the target's house. I needed a disguise. I looked along the right side of the house and found a gate to the backyard. However, a sign on the fence informed me of a dog on the other side. A surveillance camera also covered this side of the house. The left side did not have a dog but did have another camera.

FBI GUARDS

The FBI guards could go anywhere they wanted. They were never stopped or searched for weapons. One of their suits made the ultimate disguise for this mission.

DOUGHNUTS AND WINE

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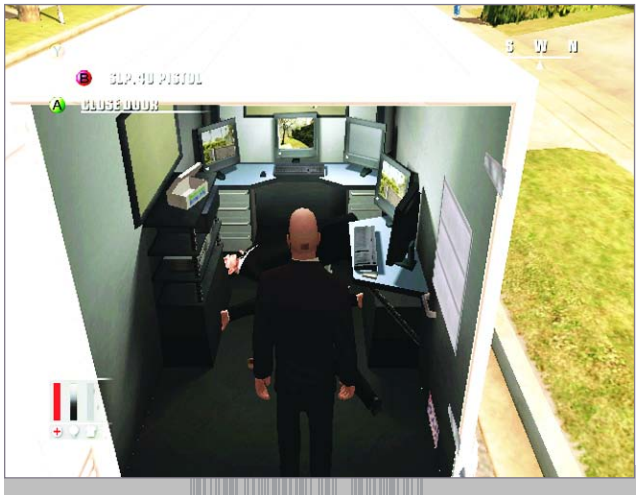


The FBI suit was great for going anywhere.

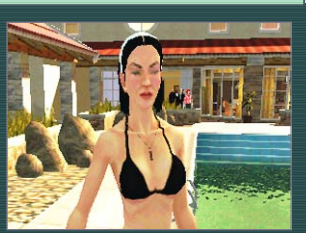
By lacing this bottle with sedative, I knocked out Mrs. Sinistra.

I realized that the surveillance cameras would spot me if I tried to enter through either side of the house. Then I remembered the doughnuts in the caterer's van. Checking to make sure no one was looking my way, I took out the sedative syringe and injected it into the doughnuts. I could have used the poison syringe, but there was no need to kill the FBI agents. Before long, the caterer returned and picked up the box of doughnuts. He delivered it to the surveillance truck across the street. In less than a minute, the two FBI agents in the truck were unconscious. While the cameras were still on, no one was watching. I opened the door to the truck to make sure they were out. Not only had I eliminated the threat of the cameras, I'd also found a great disguise. I changed into one of the FBI suits and left the truck. I made a mental note to be sure to stop by the truck on my way out to retrieve the videotape so there would be no record of my visit.

I grabbed the necklace before Mrs. Sinistra was revived.

Next, I headed for the front door of the target's house. The FBI agents waved me right in without a search. I continued into the kitchen, where the caterer was delivering the food. After the caterer left, I walked over to the bottle on the kitchen counter and added a little sedative from the syringe while no one was looking. While waiting for Mrs. Sinistra to take a sip, I wandered into the guard post located off the hallway behind the kitchen. No FBI agents were inside, so I helped myself to an MP7 submachine gun. I went back to the kitchen just as Mrs. Sinistra took a drink. She set the bottle down, took a few steps, and collapsed. I quickly approached and grabbed the necklace before an FBI agent could revive her. Thinking it was just a combination of the hot day and the alcohol, Mrs. Sinistra went back to her party preparations. Meanwhile, I had the microfilm.

MRS. SINISTRA



Vinnie Sinistra's wife made her way around the pool area, then headed in for a dip in the indoor pool. From there, she walked past the sauna room to a restroom near the study. After checking her makeup, she continued into the kitchen, where she took a sip from the bottle on the counter before returning to the outdoor pool and starting her rounds all over again. Around her neck was a nice necklace—it contained the microfilm.

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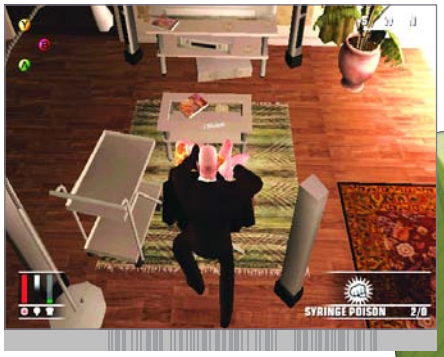
THE DANGERS OF WATCHING TELEVISION

Vinnie spent a lot of time watching TV in the front room.

Breaking the box by the garage shut down the TV.

With the bodyguard away, Vinnie was mine.

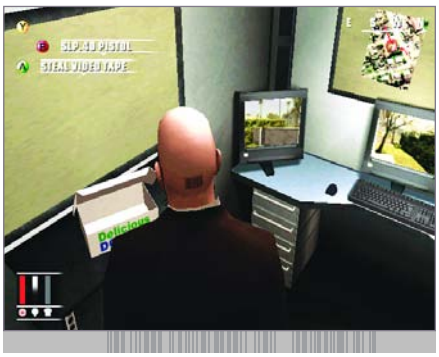


Now all I had to do was take out Vinnie Sinistra. I noticed that he spent most of the time watching television in the front room, accompanied by an FBI guard. Occasionally, he headed upstairs to his office to check his computer, then returned to lounge in front of his big screen. I needed to find a way to get Vinnie by himself. I headed out through the front doors and stopped by the garage door in the driveway. There was a utility box there. Waiting for the caterer and jogger to move on so I wouldn't be seen, I then broke the box.

I walked back into the house, heading toward the front room. The FBI bodyguard came out to see why the TV had shut off. This gave me an opportunity to sneak in behind Vinnie and give him a little poison via a syringe. I then quickly dragged his body into the closet behind his chair and hid it. I didn't have a lot of time since the bodyguard returned just as I was shutting the door.

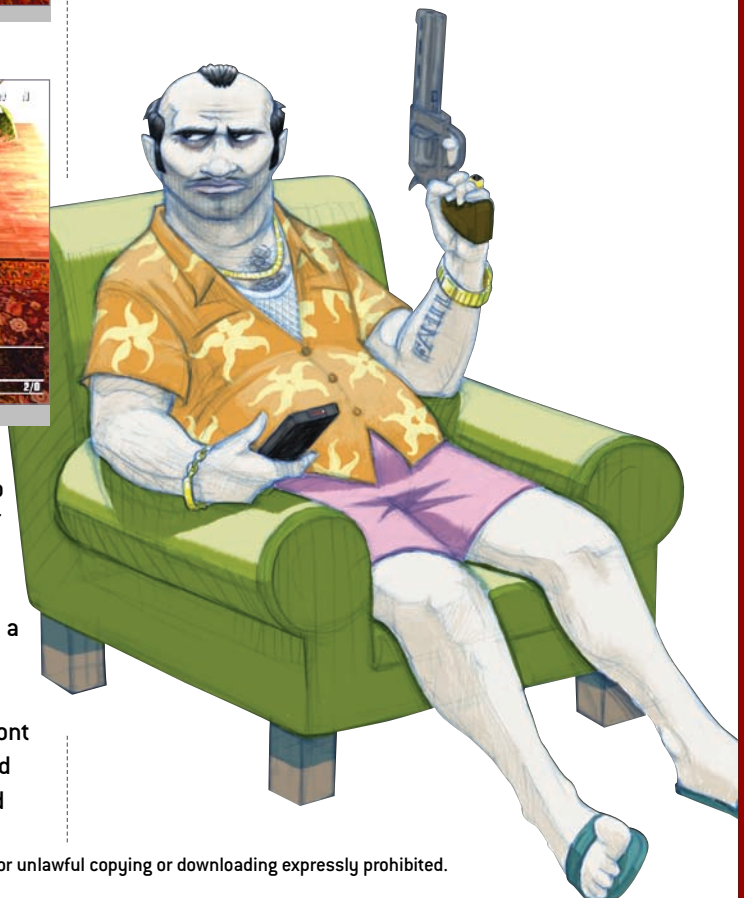
GOOD-BYE, NEIGHBORS

I stole the videotape in case one of the cameras caught me.



Having completed my objectives, I nonchalantly walked out the front door of the house and continued to the surveillance truck. Upon entering, I changed into my designer suit and stole the videotape—just in case. Exiting the truck, I walked to the gate where I entered the neighborhood. It would take the FBI some time to realize that Vinnie was dead and the microfilm was missing. By that time, I'd be long gone.

It was time to leave the scene.



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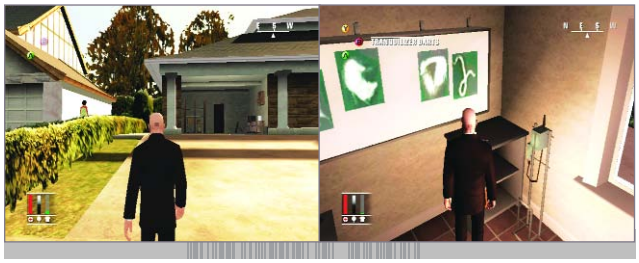
ALTERNATIVES

This neighborhood was full of opportunity for an assassin like myself. While my method was the cleanest, there were other ways to complete the mission.

SILENCING THE DOG



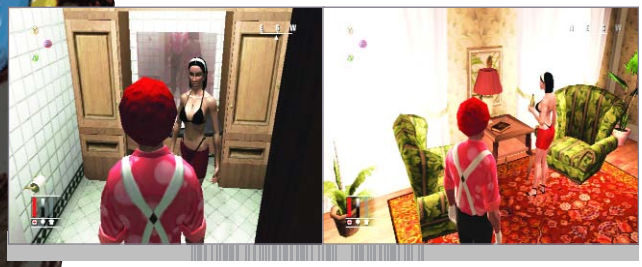
Both a dog and a camera posed threats on the house's right side. While using the sedative on the doughnuts takes care of the guards watching the video feed of the camera, there was a way to knock out the dog as well. Once in an FBI or garbage man suit, I could walk to the house across the street from the target house and go around to the backyard. There was an open window I could crawl through into a veterinarian's office. Inside was a bottle of ether and some tranquilizer darts.

After picking them up, I could exit and head to the tree house overlooking the target's backyard. With the darts and the air gun in the tree house, I could then shoot the dog and knock it unconscious.

SEND IN THE CLOWN

I could also go for something a little more humorous—the clown. I noticed the clown routinely returned to his van for a quick drink. I'd just have to follow him to his van and watch to make sure the jogger and other garbage man weren't looking. After knocking him out with the sedative syringe, I could change into his outfit, then hide the body in the box in the back of his van. I could hide the pistol in a caterer container so it would be delivered inside for me.

The FBI agents would search me with a metal detector as I entered the house. However, I would have already stashed the pistol. Once in the house, I needed to turn left and head into the dining room, then through the door on the far side of the room into a study. If I used the sedative on the bottle on the table, someone drinking from it would pass out.



Staying hidden in the study, I could wait until Mrs. Sinistra went for a powder. Since she had a thing for clowns, it was just a matter of walking into the restroom and waiting for her to invite me to the study for a drink. For the rest of the mission, I could pick up an FBI disguise lying in the sauna room.

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» TIP «

If I went in as the clown, I would not need to sedate the doughnuts, so I'd save my two doses for the clown and Mrs. Sinistra.

THE POOL BOY AFFAIR

I learned that Mrs. Sinistra had a thing for the pool boy. Since he often went to the shed, it would be a simple matter of knocking him out, taking his outfit, and then letting Mrs. Sinistra lead me up to the bedroom, where I could knock her out, take the microfilm, and hide her body in the adjacent bathroom.

» TIP «

While I could climb up to the second floor from the backyard using the drainpipe, there was a squeaky toy on the floor under the window, which would alert the FBI agent on this floor. Quickly hiding in the adjacent bathroom before he entered the room would keep me safe.

UPSTAIRS HIT

When Vinnie checked his computer upstairs, he went into the room alone. I could hide in the alcove until he entered. I'd then have to move fast to take him out with either the fiber wire or poison syringe before he turned around. The silenced silverballer would also work. After hiding the body around the corner, I could sneak out the door and take the back stairs down to the first floor for my escape.

BOMBING VINNIE

While Vinnie is upstairs, it would be easy to place a remote bomb in the TV room on the table by the front window, where his cell phone was sitting. When he returned to watch TV, I could call Vinnie using the phone in the surveillance truck, then detonate the explosive when he answered.

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MISSION 06: THE MURDER OF CROWS

HITMAN™

BLOOD MONEY

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MISSION 06: THE MURDER OF CROWS

MISSION BRIEFING

OBJECTIVES

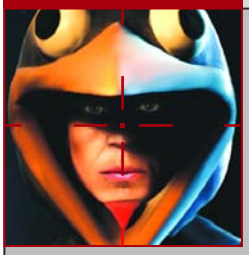
- Kill Mark Purayah, Jr.
- Kill Raymond Kulinsky
- Kill Angelina Mason
- Protect the politician, Jimmy Cilley
- Escape via the road south of the city

TARGET INFORMATION

MARK PURAYAH, JR. | HEIGHT: **6'0"** | WEIGHT: **172** lbs | HAIR: **WHITE** | AGE: **UNKNOWN**

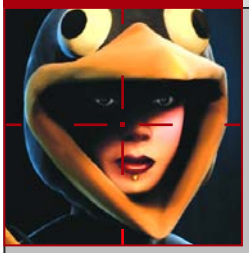
Purayah is an albino clone—hypersensitive, adaptive, determined, focused, and better equipped (both physically and mentally) than normal humans. Should something or somebody try to interfere with the operations he's in charge of, he retaliates in full force with total disregard for the consequences. He's detached from human suffering, but while not devoid of feelings, he never lets these feelings stand in the way of a perfectly executed hit.

RAYMOND KULINSKY | HEIGHT: **6'0"** | WEIGHT: **205** lbs | HAIR: **BLACK** | AGE: **43**



Raymond Kulinsky is closely connected with Angelina Mason. Their hits are coordinated by a leader positioned in a central place overlooking the area where the hit is to be performed. The leader communicates through an intercom, feeding them info on the actions and whereabouts of the target. Kulinsky and Mason constantly feed each other information over the intercom during the operations, often including sexual teasers. They have never failed a job. Preventing them from carrying out their orders can only be done by eliminating them. They are very unstable during operations, meaning the survivor could turn into a volatile and self-destructive killing machine in the event his or her partner is killed.

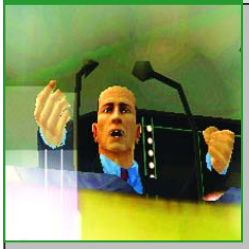
ANGELINA MASON | HEIGHT: **5'0"** | WEIGHT: **120** lbs | HAIR: **BLACK** | AGE: **27**



Angelina Mason grew up in a traveling circus as a trapeze artist. She was also trained as a sharpshooter and knife thrower. Her mother was killed in a freak accident, and she developed self-hatred and slowly drifted into narcotics and prostitution. Rumor has it she killed a John trying to rape her, nailing him to the wall of a motel with a crossbow—and this is how she found out the skills she learned during the circus years could be turned into a more profitable business. She met Raymond, and together they developed a strategy for complicated kills they called the "grassy knoll scheme."

SAFEGUARD

JIMMY CILLEY



Jimmy Cilley is from Dallas, Texas. His father ran a gas station and general store, and little Jimmy got his first job polishing and sorting eggs for his dad. After graduating from Harvard Business School, he worked his way up in the oil business and soon learned that the only way to take it further was through politics. He's a civil rights advocate, pro-choice spokesperson, and he's strongly in favor of biotech's many advantages, such as genetically modified foods and cloning. The congressional candidate is rubbing elbows, kissing babies, and keeping it clean for the press in New Orleans, his new constituency.

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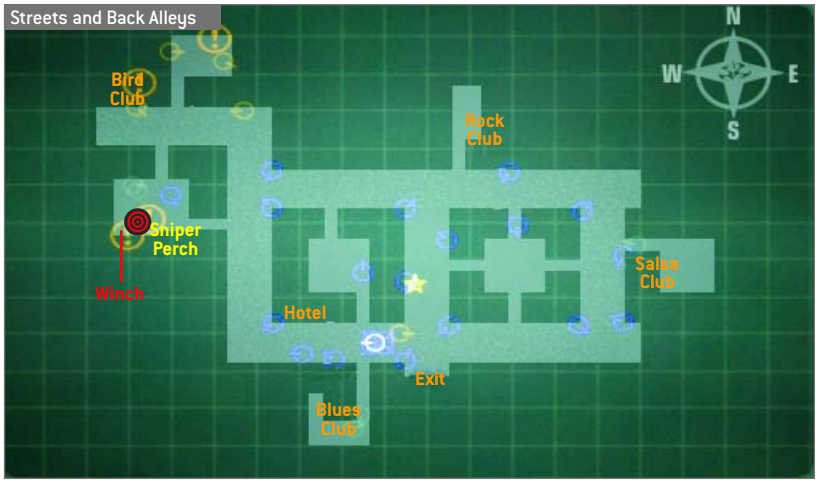
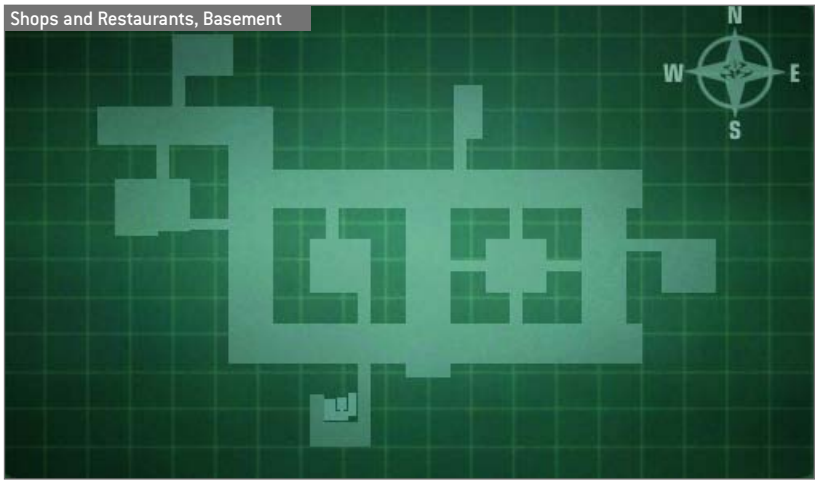
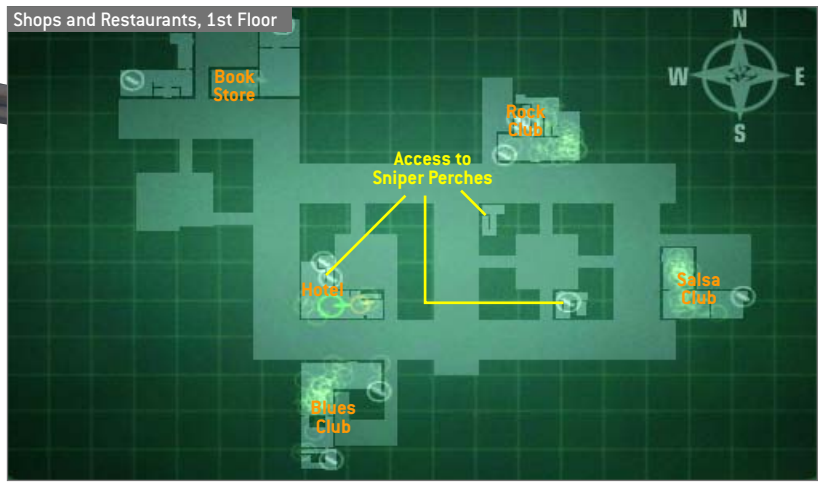
THE LOCATION

LEGEND

Orange text: Places of Interest
Red text: "Making the Hit" Items
Yellow text: "Alternatives" Items
Target







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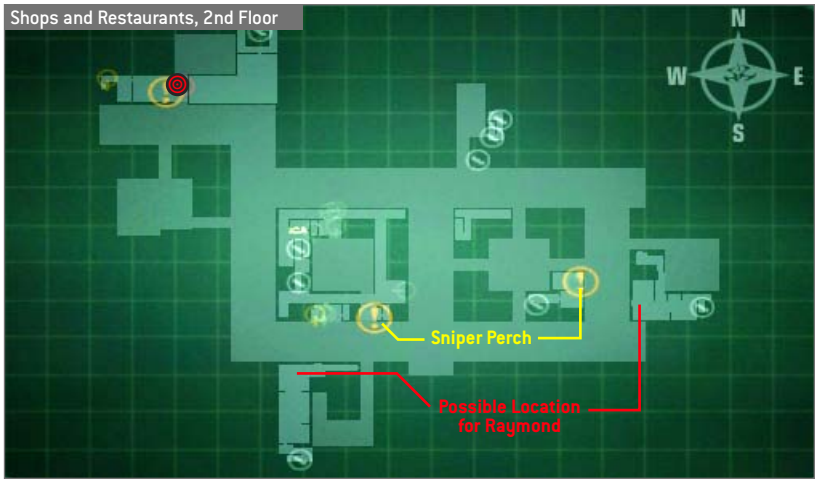
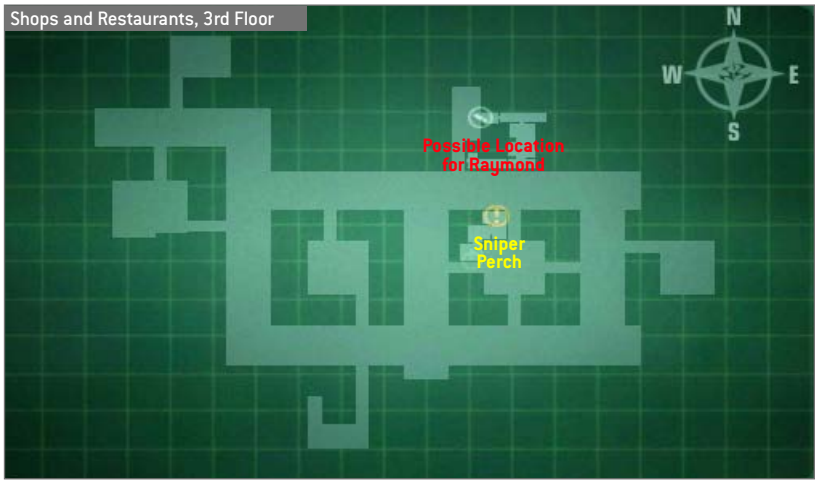
SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo
- Enhanced bomb remote

I took the silenced silverballer for this mission since I never know when things deviate from my plans in the Big Easy. I also decided to take along an enhanced bomb remote for detonating bombs at a much greater distance than the standard remote.





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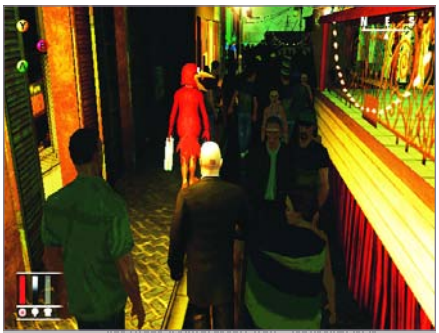
MAKING THE HIT

THE RED BIRD

I had to stay close or I'd lose the courier in the crowd.



When I arrived in New Orleans, my only lead was a man with a suitcase filled with diamonds. I followed him to a hotel bar, where I watched him meet with a guy dressed in a red bird costume. (It was Mardi Gras, after all.) I learned a long time ago to always follow the money, so the bird guy was my new person to tail. As he left the hotel, I followed. With all of the people on the streets for the celebration, I had to stay close or I'd lose him. He eventually turned into an alley.

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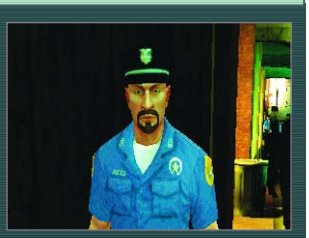
POLICE

The police were everywhere in New Orleans during Mardi Gras. They could not only be found on most of the street corners, but also patrolling the streets and alleys. They were armed with pistols, and they reacted quickly to visible weapons or gunshots.



I didn't want to kill the courier, so I sedated him. And I sure didn't want to forget the diamonds.

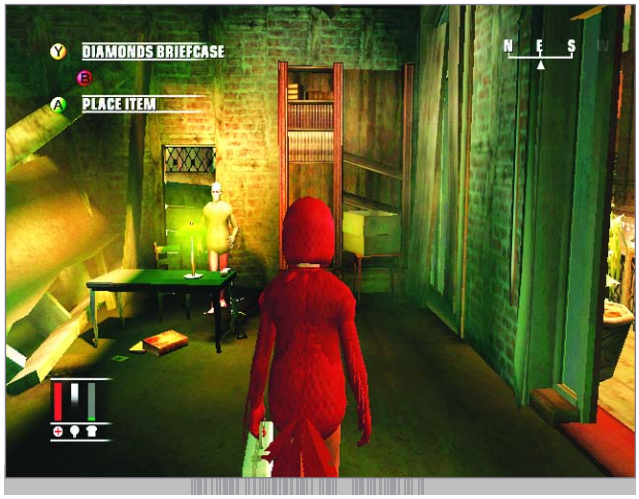
As the courier approached a dumpster, I pulled out the syringe of sedative and injected him with it. As soon as he hit the ground, I put on the bird costume, dragged the body to the dumpster, and hid it. I then quickly picked up the suitcase full of diamonds, since the safety-conscious police were taking any unclaimed luggage or containers to their post in the center of the area.

» TIP «

The guy in the red bird suit could take one of three different paths to his meeting. Therefore, it was important to follow him rather than lie in wait somewhere.

BIRD HUNT

This looked like the right spot.



There was my first target.

Because of the bird costume, I figured the courier must have come from a club with this theme. I remembered seeing such a place in the northeast corner of the area, so that was where I headed. As I approached, I saw a yellow bird standing guard by the door. He told me to go in and head upstairs. I followed his instructions and climbed up a winding staircase to the second floor, then followed the walkway to a door. Upon entering the next room, I found myself face-to-face with Purayah. Since he was obviously expecting payment for a hit on the politician, I placed the suitcase of diamonds on the desk. He turned and walked toward the balcony, where he began talking to the other two assassins via his walkie-talkie.

» TIP «

It is important to understand how this mission worked. The diamonds were the payment for the hit on Cilley, the politician. Once Purayah received them, he told Raymond and Amanda to begin their assignments—sniping and recon, respectively. Seizing the diamonds and killing Purayah bought time. Raymond and Amanda both had to be taken out within a short amount of time. If one did not report in, it could cause the other to rush out and kill the politician right away instead of waiting for the planned time, thus ending my mission in failure. Therefore, before killing one, it was important to have a plan for the other's execution immediately upon the first one's death.

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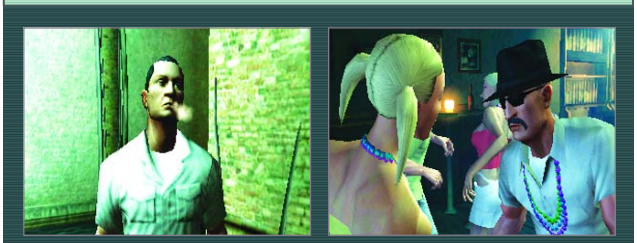
I started with the leader.

I waited for the guard in the yellow bird suit to leave the room, then I came up behind Purayah and used the fiber wire to kill him. I quickly took his desert eagle and dragged his body over to a container and hid it. Not wanting to be seen in the room alone without Purayah, I hid in the closet before the yellow bird returned. Once he left again, I picked up the walkie-talkie by the balcony, as well as the suitcase, and headed out the door and down the stairs.

By using crates, ledges, and fire escapes, I reached the winch anchoring the piano and placed a bomb.

Once outside, I crossed the street and entered an alley area. As I waited and listened to the chatter on the walkie-talkie, I saw Angelina walk into the alley. She stopped along a wall and reported that she was at the alley. That must have been one of her positions where she called in. As she left, I noticed a piano hanging directly above her spot. Her path will bring her back here, making this is too good to be true. I climbed up a wire cage and dropped the suitcase for now—since it was up high, the police wouldn't grab it. I then climbed up on a box as I continued around the buildings' sides, even jumping from one fire escape to another, until I was at the winch supporting the piano. I placed a remote bomb on the winch and then backtracked to the suitcase. Picking it up, I hopped to the ground and headed back into the crowded streets.

WAITERS AND PARTIERS



During Mardi Gras, each club had its own theme. I couldn't enter any unless appropriately attired. Patrons occasionally left the club and headed into a back alley in order to relieve themselves. This provided an opportunity to grab a disguise. Waiters also left clubs for breaks, and their suits could also be used to enter any club.

Here were the three clubs.

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Raymond, the other assassin, said he was upstairs in one of the clubs. There were three clubs in the area—a blues club in the south, a salsa club in the east, and a rock club in the north. I listened to the music and headed toward the appropriate club. Since I was still in the red bird costume, I was not allowed in the front door. Therefore, I walked around the side to the back of the club. I found a waiter outside having a smoke. After making sure there was no one else around and setting down the suitcase of diamonds, I came up behind the waiter and sedated him using the syringe. Quickly changing into the waiter's suit, I then dragged the body to the nearby dumpster and hid it. Of course, I picked up the suitcase again.

I couldn't get a waiter, a partier's suit would do just fine. Raymond didn't even know I was there.

As a waiter, I could move through the kitchen without arousing suspicion. I headed up the stairs to find Raymond.

Raymond didn't even know I was there.

As a waiter, I had no trouble walking in the back door of the club, right past the chef. I checked my map to see where the stairway was located, then headed upstairs. Not wanting to alert Raymond to my presence, I checked the map once I reach the floor he was on to see where he was located and which direction he was facing. When he was turned away from the door, I entered, set down the suitcase, and quietly made my way toward him. I took out my silenced silverballer and aimed it at him as I approached, just in case he turned around. He was armed, and I didn't want him to be able to get off a shot. Raymond still had no idea I was there, so once I was directly behind him, I pulled out the fiber wire and strangled him.

» TIP «

Each club had a fire escape exit leading from Raymond's floor. This allowed me to quickly get away in case shots were fired and the police arrived. The fire escapes were one-way access—down only—so I didn't have to worry about police coming up that way.

Angelina wandered around the streets, keeping track of things for Raymond.

I returned to get the suitcase, then pulled out the walkie-talkie and ran back down to the street. I also checked the street-level map to see if Angelina was approaching the reporting location where the piano was positioned. I moved toward that location to make sure I was in range for the enhanced bomb remote. As soon as she reported in, I detonated the remote bomb, and the piano came crashing down on her.

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» TIP «

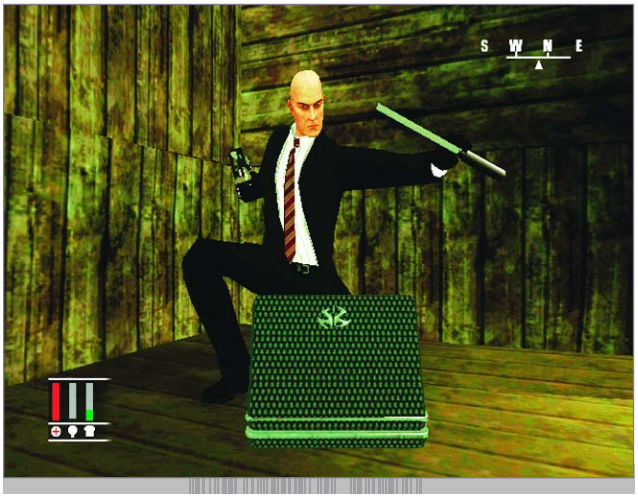
If the piano didn't work, or if Angelina was nowhere near the spot after I killed Raymond, I could just follow her until she was alone, then silently take her out before she had a chance to go after the politician.

I was finally safe from the police, as well as all those women trying to earn beads.

With all of the objectives completed, I returned to the dumpster where I sedated the courier in the red bird suit and changed back into my designer suit. I then headed south to the barricades along the street, where I made my escape.

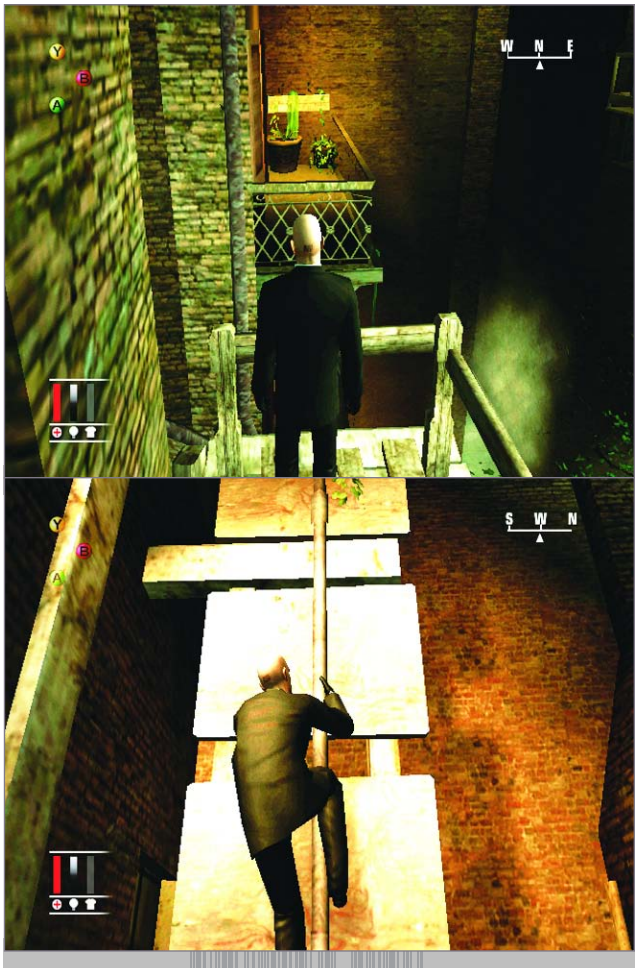
ALTERNATIVES

THE SNIPER METHOD



If I wanted a less hands-on approach to this assignment, I could take my W2000 sniper rifle, along with a silencer and low-velocity ammo. Since none of my targets were wearing body armor, that would be sufficient.

Purayah was my first target. By climbing a drainpipe near the hanging piano, I found an excellent spot from which to snipe at the leader. All I had to do was wait until he appeared in the open door by the balcony, then fire.



Once I determined where Raymond was located, I would access a building across the street. Each of the three clubs had such a spot. Some required climbing drainpipes and jumping across balconies.

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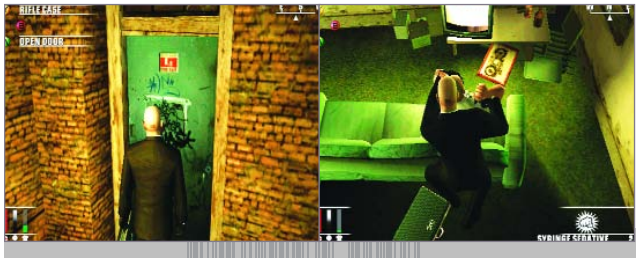


Others had a back door in an alley that led up to an apartment. In most cases, I would have to sedate the occupant of the location first.

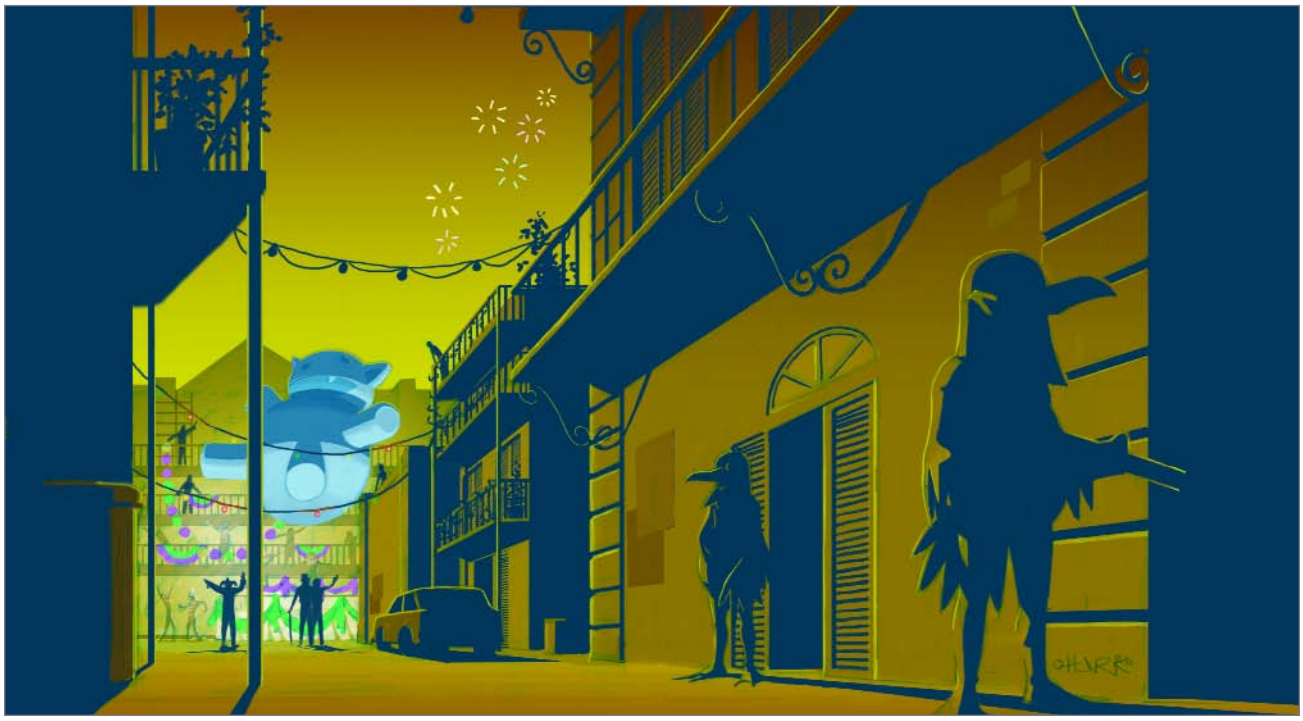
Then I would wait until Raymond came into view and take him out with a clean shot to the head or body. No one would hear the shot with the silencer, and no one would find the body until I was out of the area. I would then deal with Angelina in the normal fashion.

» TIP «

Getting the diamonds was much more difficult using the sniper method since I couldn't carry both at the same time. However, it was important that the courier was stopped, since if he delivered the diamonds to the bird club, it would make their retrieval much more difficult without a bird disguise.

THE BOOK STORE

There was a book store next door to the bird club. If I didn't have a bird suit, I could have entered the bookstore and, while the owner was busy, headed up the stairs in the back to the second floor. There was a room adjacent to the room where Purayah was located. From a boarded up doorway, I could have heard his plans and even killed him by carefully aiming a sniper rifle through the slats in the doorway.



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MISSION 07: YOU BETTER WATCH OUT. . .

HITMAN™
BLOOD MONEY

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MISSION 07: YOU BETTER WATCH OUT...

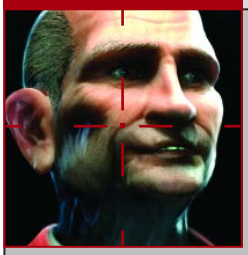
MISSION BRIEFING

OBJECTIVES

- Kill Lorne de Havilland
- Kill Chad Bingham, Jr.
- Retrieve the video tape of Chad's incident
- Escape the mountain residence

TARGET INFORMATION

LORNE DE HAVILLAND | HEIGHT: **5'1"** | WEIGHT: **165** lbs | HAIR: **GRAY** | AGE: **71**



This self-professed playboy, porn aficionado, and American cultural icon is also a strip club operator, magazine magnate, and born-again Christian. Lorne spends most of his time in the master bedroom. Here he peruses the many videotapes surreptitiously recorded through one-way mirrors installed in all of the backroom cabins in his strip joints. Blackmailing politicians, clergymen, and movie stars now provides the bulk of his income. He occasionally throws a big party, where he mingles briefly with the guests before retiring to his den of iniquity, looking for famous people caught in the act.

CHAD BINGHAM, JR. | HEIGHT: **6'1"** | WEIGHT: **190** lbs | HAIR: **BLACK** | AGE: **27**

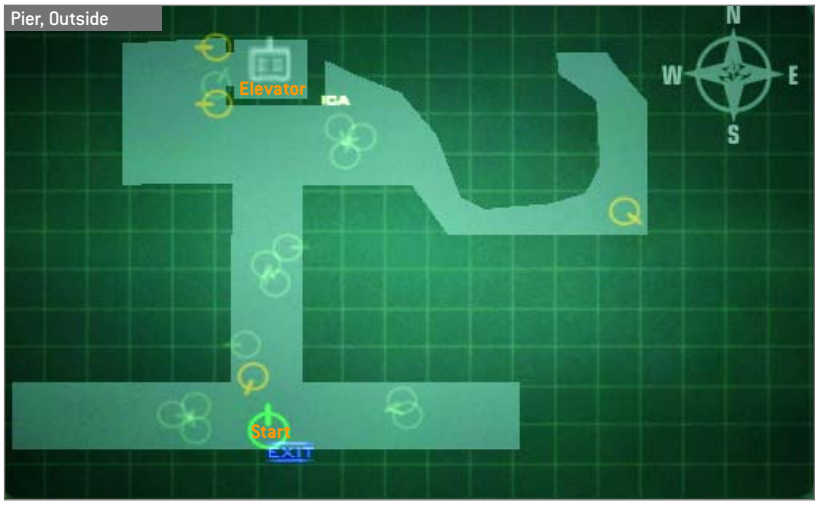
Chad is the youngest son of Senator Bingham, who had high hopes that his son would follow in his footsteps. Instead, Chad Jr. often hangs out in local bars or sleazy strip joints. During one of his usual benders, he wound up in the back of one of Lorne de Havilland's clubs with a lap dancer. One thing led to another, and to make a long story short, the girl wound up bound, gagged, and dead. As usual, Lorne de Havilland had a camera secretly recording every sordid detail. Chad has a reputation for remorselessly slapping up strippers, sometimes beyond recognition.

THE LOCATION

SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo (optional)

Infiltrating de Havilland's mountain residence was tough. There were several security checks, and I wanted to make the hit as clean as possible. Therefore, I only took my standard equipment. If I took the silverballer or other weapons, I'd have to be careful about security and store them in agency containers about the premises before going through security checks.



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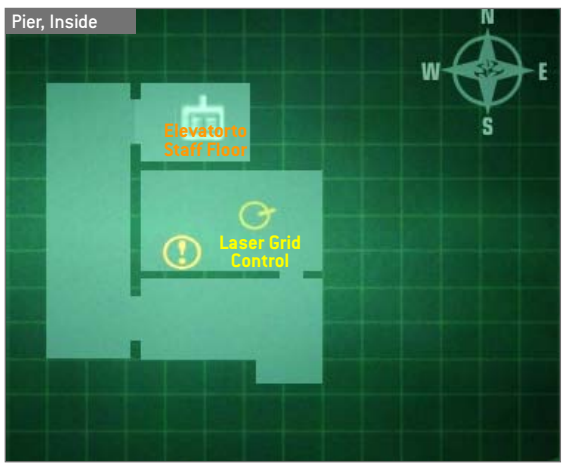
Main House, Balcony

LEGEND

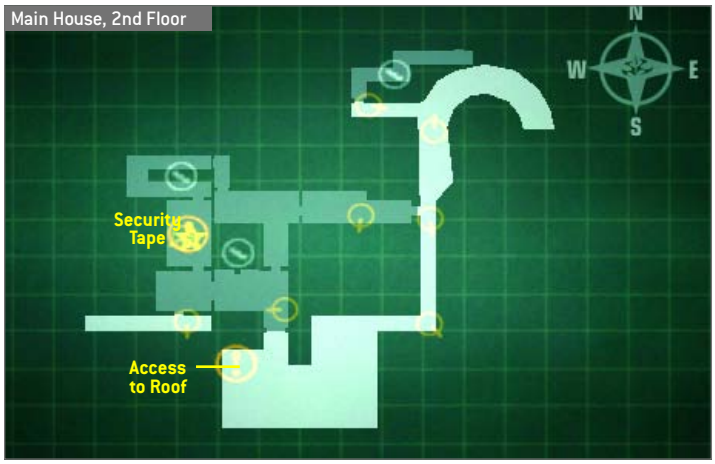
Orange text: Places of Interest
Red text: "Making the Hit" Items
Yellow text: "Alternatives" Items
Target
Melee Weapons

Main House, 1st Floor

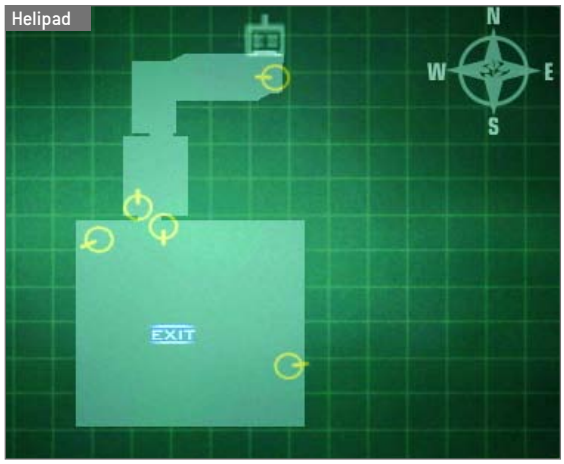
Pier, Inside



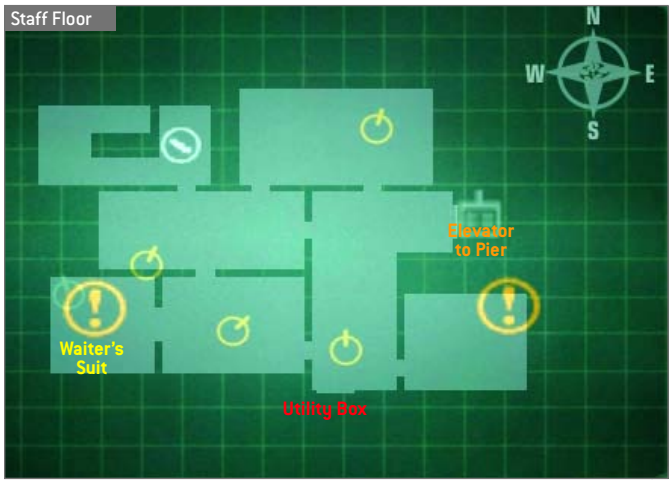
Main House, 2nd Floor



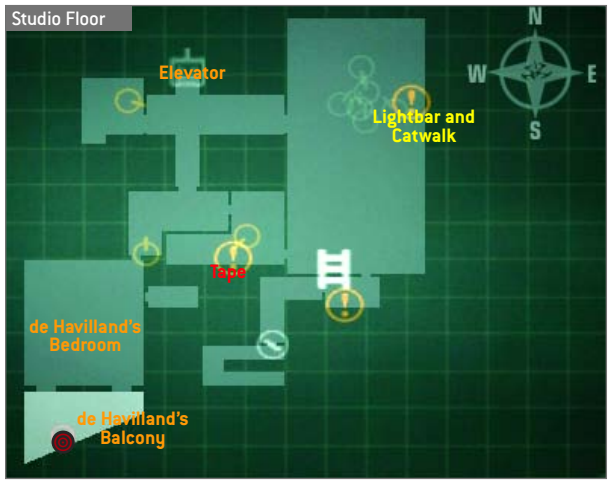
Helipad



Staff Floor



Studio Floor



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MAKING THE HIT

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THE CHRISTMAS PARTY

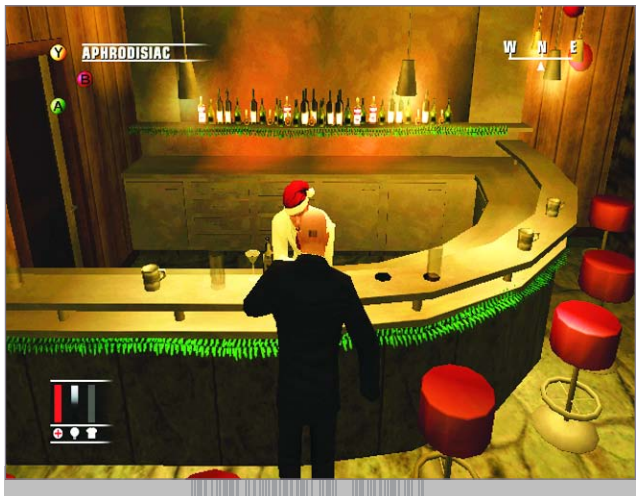
This looked like a big party, complete with a lot of security.

Built into the side of a mountain, de Havilland's home is accessible only by boat or helicopter. However, I secured an invitation to the party and stepped off the boat onto the dock. Several guests were milling about before heading up to the party. I strolled to the elevator on the left side, where two guards were watching. To avoid being caught on tape, I was careful to stay to the side and enter the elevator car while the surveillance camera above the door was scanning away from me.

GUARDS

There were guards all over de Havilland's residence. They were armed with pistols and on the lookout for suspicious behavior, as well as people who were where they were not supposed to be. There were a couple different types of guards. The black-suited guards could go anywhere. The Christmas guards, in white or red suits and possibly wearing Santa hats, could go everywhere but the studio or helipad levels. Therefore, the black-suited guard disguise was the best choice.

The living room was filled with guests and staff.



The bartender gave me a little something for the party.

When the elevator reached the top, another guard welcomed me. I turned around to the left and entered the home, continuing to the living room, where most of the party guests were congregating. I saw some guests going into an area called the grotto. However, as I approached, the guards let me know I was not welcome. I needed a disguise to get in there. Seeing a bar, I walked over and chatted with the bartender. His type often had useful information. This bartender not only gave me info, but also a bottle of aphrodisiac to improve my trip to the grotto. Though I didn't have time for such diversions, I graciously accepted the gift and headed back outside. I was sure I could come up with a use for the ingredients in the little bottle.

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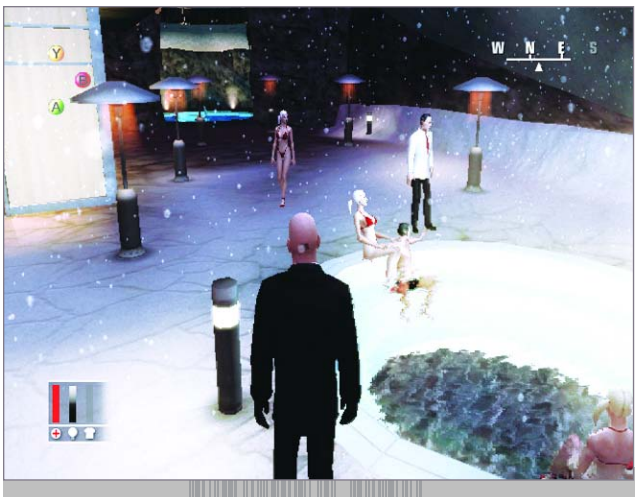


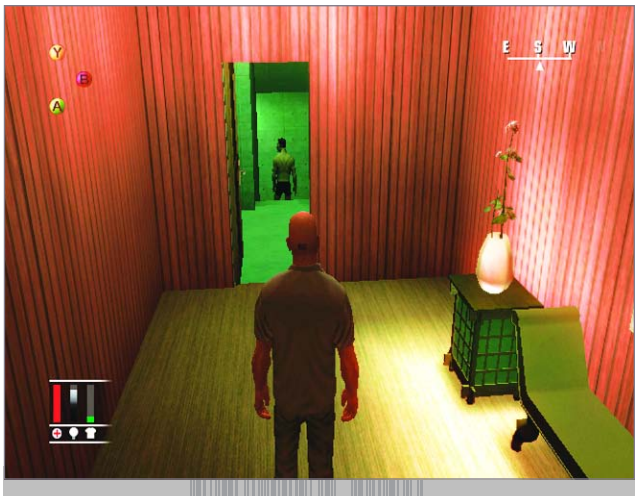
Chad was surrounded by people as he sat in the hot tub.

As I exited the living room, stepping out into the chilly evening air, I located one of my targets—Chad Bingham, Jr. Chad was sitting in a hot tub with several scantily clad women, enjoying the company. I noticed a white-suited waiter pick up a glass next to Chad and take it back to the bar. I began to formulate a plan. There were too many people around to take out Chad where he was—and it didn't seem like he was going anywhere soon. Therefore, I had to give him a reason to get out of the hot tub. Returning to the bar, I stood next to Chad's glass, took out the aphrodisiac, and added some to his drink. Shortly thereafter, the waiter returned for the glass and took it to Chad. Soon after, Chad got up and followed one of the women inside. I pursued at a distance as they walked through a doorway near another hot tub.

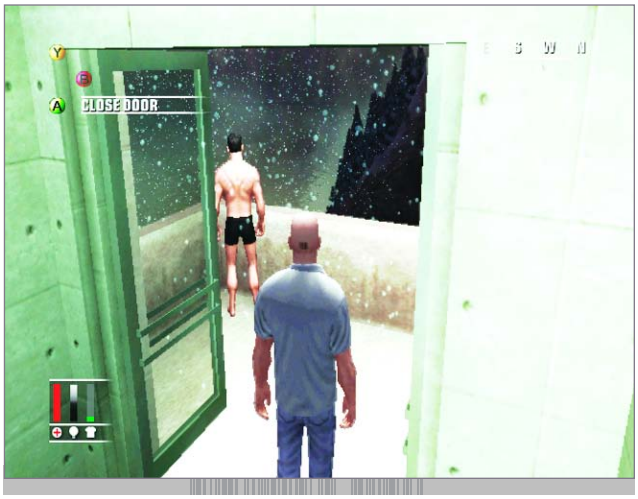
I followed Chad as he left.

This photographer's clothes got me around the place.

As they turned to enter another part of the building, presumably with beds, I sneaked into a waterfall that contained a small passageway leading to the grotto. There was a man sitting with his back to the other side of the waterfall, and by the look of him, he was one of de Havilland's photographers. Checking the map and the area to make sure no one was looking, I sedated him with the syringe and then pulled the body back into the waterfall area, where I relieved him of his suit.



Chad headed down to a lower level.



This was a perfect setup for a hit.

With a disguise, I could continue to follow Chad and his friend. As I walked past one of the working girls in the hallway, she gave me a strange look, as if she recognized me. I continued down the hall and caught up with Chad as he left a bedroom. Instead of returning to the outside hot tub, he walked through a door at the end of the hall. Staying a discreet distance behind, I followed him to a small balcony overlooking the water below. Seeing an opportunity, I quietly walked behind him and gave him a shove—over the short wall he went. One objective was completed.

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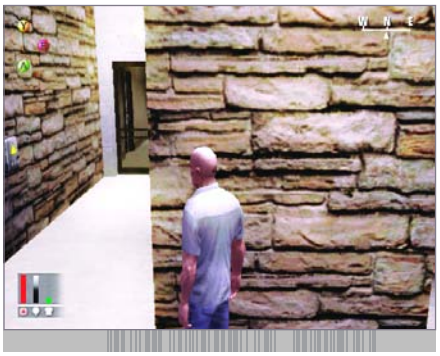
The ledge was narrow, but it worked.



I hid behind this wall, waiting for a guard to come out to fix the box.

From the balcony, I could see another balcony. A ledge ran along the side of the mountain between the two. I hopped over the balcony wall and carefully headed to the opposite balcony. This was the staff floor, and after looking around a corner, I could see several guards walking around inside. I also noticed a utility box. I broke it and quickly hid behind one of the walls to wait. A guard in a black suit came out to fix the box. I sneaked up behind him with the fiber wire and took him down. After dragging the body over by a container, I took his pistol and his suit before hiding the body in the container.

No one can resist a sausage.

This door led to an elevator.

With my new suit, I entered the staff area and headed to the staircase, ascending to the first floor. Exiting out into the kitchen, I looked around and saw a sausage lying on the counter. You never know when a snack will come in handy, so I pocketed it and left the kitchen, heading for the grotto. With a guard's black suit, I could go anywhere—in fact, the other guards waved me right in. Continuing through the grotto and on to the door with the two guards posted on either side, I eventually arrived in a hallway leading to an elevator.

Here was the videotape I needed to get.

After the doors opened, I entered the elevator and selected the studio floor. Once I arrived, I exited the elevator and took a look around. This floor contained the studio, a media room, and de Havilland's bedroom. I noticed de Havilland and his little dog walk past me into the bedroom. A guard stood by the door. I wanted to avoid being seen near de Havilland alone, so I decided to go for the videotape first. Plus, that dog could have been a problem, since it yipped as

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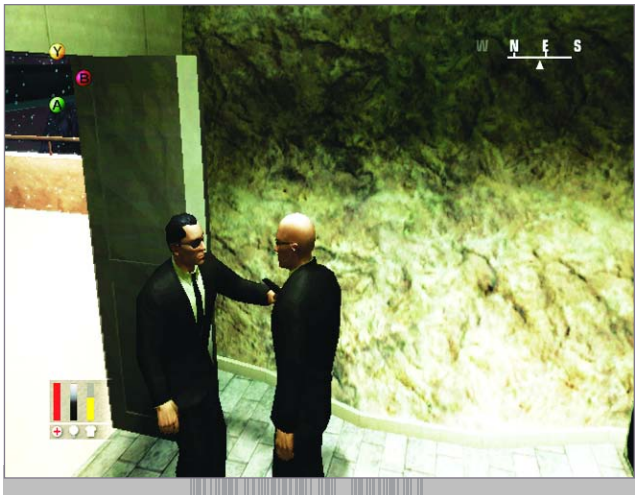
it came near me. A few guards walked in and out of the media room while one stayed behind. I found the videotape I was looking for on a desk and waited until the guard was looking away before stealing it.

The sausage was too much for the dog.

Another push resulted in another kill.

By this time, de Havilland and his dog were headed for the studio. I noticed the guard by the door had gone for a bit, so I sneaked into the bedroom unnoticed. I pulled out the sausage, placed it near the door to the restroom, and laced it with sedative. That took care of the dog. I then hid in the restroom, waiting for de Havilland's return. Keeping track on my map, I saw the target enter the bedroom with his dog in tow. He continued out onto the balcony while his dog ate the sausage, ran a bit, then keeled over, unconscious. I exited the bathroom and sneaked up behind de Havilland. A quick push and he was over the ledge, falling to his death—another unfortunate accident. Before leaving the bedroom, I waited by the door for the guard outside to leave, then made my exit.



I was searched before I could go onto the helipad.

It was time to leave. I returned to the elevator and pressed the button that took me to the helipad. After a short walk through a break room, I was stopped by a guard near the door leading out onto the helipad. He wanted to search me. I was still carrying the pistol that belonged to the guard whose suit I was wearing; however, a guard was supposed to have a pistol. The guard with the metal detector said he couldn't let me pass with a weapon, so I surrendered the pistol to him. I had one just like it back at the hideout. Once he had the gun, I walked out to the waiting helicopter and flew away to safety.

This was the way to end an assignment.

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ALTERNATIVES

THE SECURE ENTRANCE

Instead of heading up the main elevator to the party, I could have used the staff entrance. After waiting for the patrolling guard to walk away, I could approach the security booth. When the guard came out to stop me, I could head-butt him, take his pistol, holster it, then beat him to death. After throwing his body into the water and turning off the laser sensor, I could then take the elevator to the staff level.

A BLACK SUIT

On the staff level, there was a guard in the wine room sitting with his back to the door. It would be easy to come up behind him, sedate him with a syringe, then hide his body behind the wall of wine before taking his suit and pistol.

THE GLASS-BOTTOMED HOT TUB

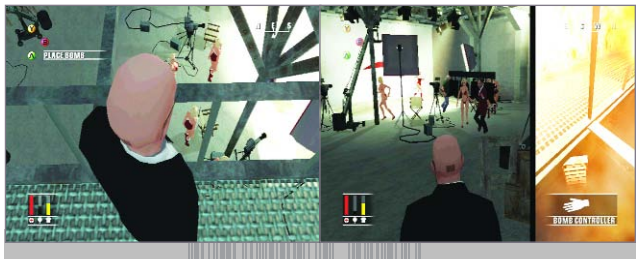
From the balcony on the staff level, I could take a pistol and shoot at the see-through bottom of the hot tub. Everyone inside would wash down to their deaths below. Quickly holstering the pistol would prevent the guards rushing out onto the balcony from suspecting me.

STEALING THE SURVEILLANCE VIDEO

The videotape for the surveillance cameras was in an office on the second floor with two guards watching it. By planting a remote bomb on the table in the adjacent room, I could create a diversion. Standing next to the tape player, I could then detonate the bomb. While the guards rushed out to see what had happened, I could then grab the tape before they came back.

BOMBING DE HAVILLAND

There were two ways to kill de Havilland with a bomb. First, after entering his bedroom, I could plant a remote bomb on the light post at the corner of his balcony. While he was out on the balcony, detonating the bomb would take him out.



The other way would be to climb onto the catwalk above the photo shoot in the studio and place a bomb on the light bar. Then when de Havilland came to watch, I could detonate the bomb, and the bar would fall and kill him.

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MISSION 08: DEATH ON THE MISSISSIPPI

HITMAN™

BLOOD MONEY

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MISSION 08: DEATH ON THE MISSISSIPPI

MISSION BRIEFING

OBJECTIVES

- Kill Skip Muldoon
- Kill the Gator Gang
- Retrieve pictures
- Escape via the rescue boat

TARGET INFORMATION

SKIP MULDOON

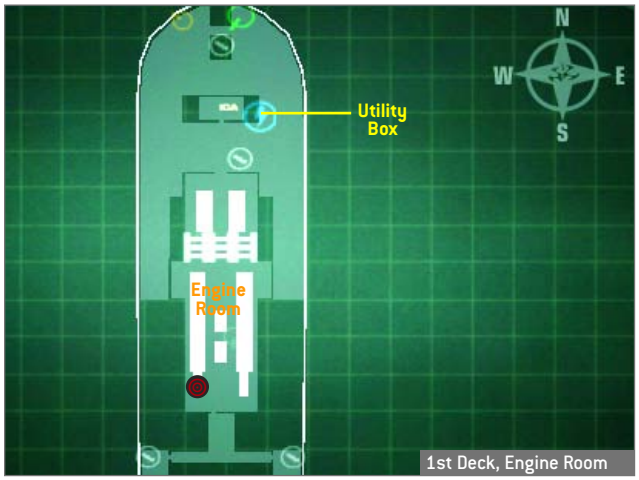
HEIGHT: **6'2"** | WEIGHT: **345** lbs | HAIR: **BLACK** | AGE: **41**

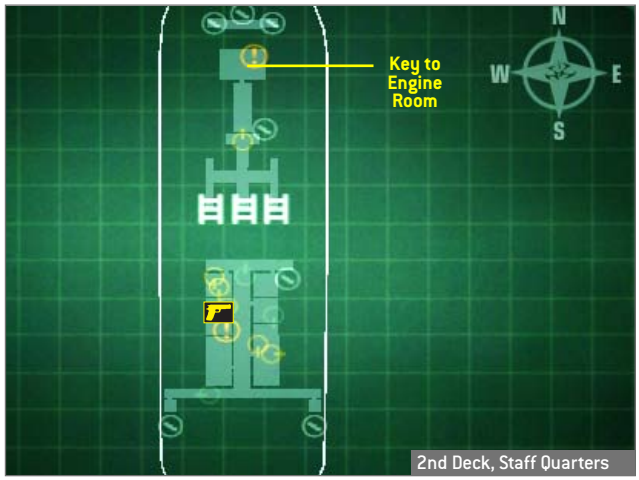
Skip is a portly and surly bastard from a small Tennessee town with 100,000 people—and only 12 last names. He is running a tourist attraction on the Mississippi, the old paddle steamer *Emily*, which works as a nice cover for the boat gang's drug smuggling operations. He's a proud captain of this old steamer and makes sure that it's in tip-top shape and polished up. He has a relationship with all the VIP waiters. He also has a very sweet tooth and a passion for cakes with a lot of whipped cream.

THE GATOR GANG

Muldoon's gang makes the *Emily* its base of operation. It has six members, and all are targets for this hit—Everett Jefferson, Junior O'Daniel, William S. Corfitz, Adam Hendrickson, Joe Netberg, and Elijah Krup. Most of the gang act as Muldoon's personal bodyguards and stay with him on the top deck while two of them keep track of other operations on lower decks.

THE LOCATION





LEGEND

- **Orange text:** Places of Interest
- **Red text:** "Making the Hit" Items
- **Yellow text:** "Alternatives" Items
- Target
- Guns

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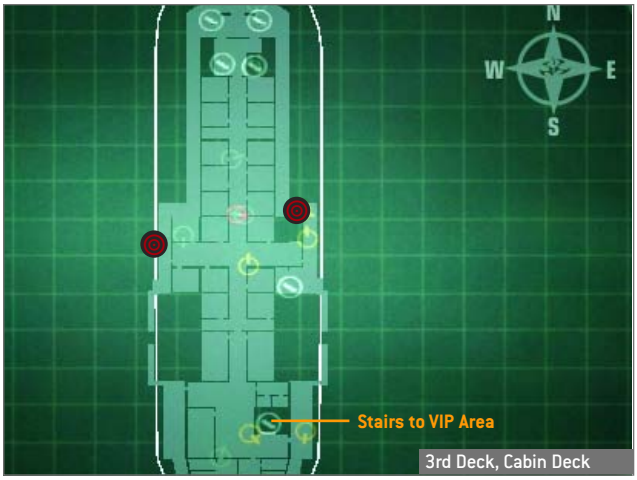

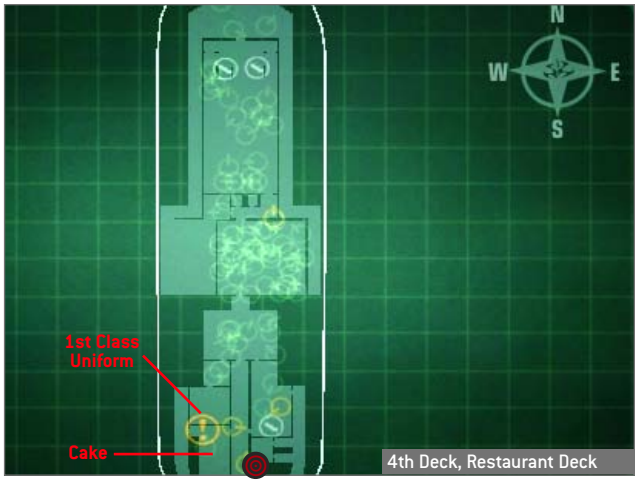

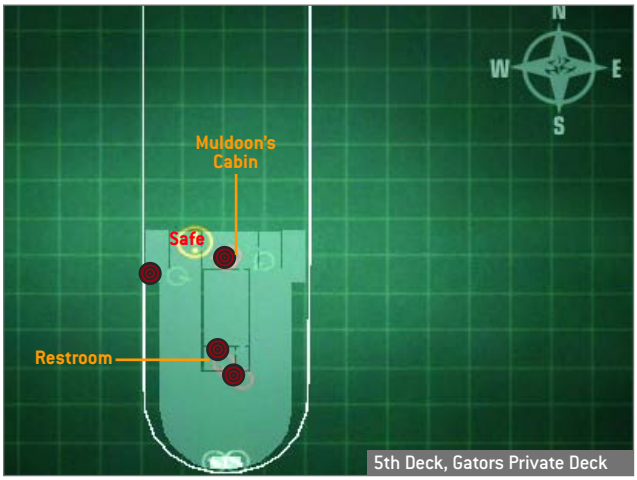

SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo

Stealth was important on this assignment. Since I had to get past a guard with a metal detector on the top deck of the boat, it was best to travel light. As usual, I only took my silverballer and the standard equipment. There were weapons available on the boat, including a high-powered rifle that I wanted to add to my collection.

MAKING THE HIT

ASSASSIN ON DECK

The stairs at the bow of the boat led to the third deck.

After boarding the *Emily*, I watched the crew get underway. The sailors on the first deck took patrols going around the deck. It was going to be tough to take out a sailor and steal his uniform without being seen by another sailor on the first deck or one along the railings on the upper decks. Therefore, I headed up the stairs at the front of the boat to the third deck, where the cabins were located. My first task was to acquire a disguise to let me roam around the boat. I decided that a sailor was my best option.

SAILORS

The sailors were the main class of guard on the steamboat and patrolled all of the decks with the exception of the top deck. They were armed with pistols.

I had to act quickly, since a woman was headed toward the outer walkway to hang around for a while, ruining my chance until much later.

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» TIP «

When throwing bodies or pushing people overboard, I made sure that I was next to a railing at the edge of the boat so that the body did not fall onto a lower deck, where it might have been discovered.

I noticed that sailors patrolled up and down the walkways on the outside of the boat, right along the railings. I waited at the corner along the starboard (right) side of the boat in front of the paddle wheel. One of the sailors stopped there for a break. I quickly took him out with my fiber wire, changed into his outfit, and threw his body over the railing into the water. It was a good thing I'd acted quickly, since a woman came onto the deck just as I completed my task.

There went the Gator on the third deck.

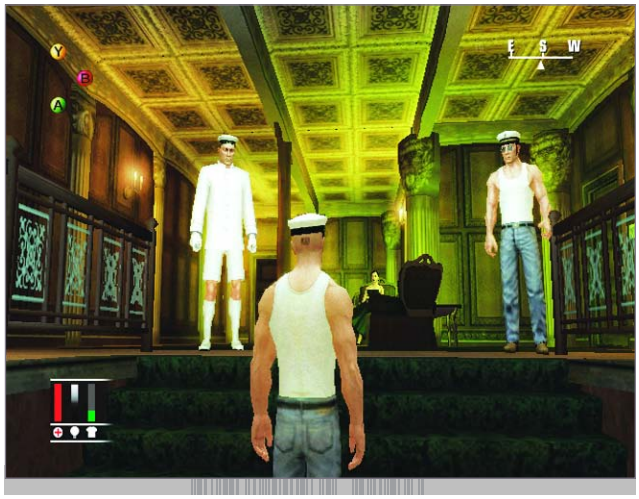
Pushing the Gator overboard not only killed him, but also got rid of the body.

I headed back inside through the door by the woman and caught sight of one of the Gator Gang members heading out the door on the port (left) side of the boat. Thinking I might as well take care of this now, I followed him. He stopped and leaned over the railing, looking at the river below. With a push, he was in the river. That was one Gator gone.

PURSERS

Pursers were the ones who took care of the guests on board the boat. Standard pursers could be found mostly on the third and fourth decks, but they were not allowed in the VIP section. Only first-class pursers, identified by their cap and shorts, were allowed in the VIP part of the fourth deck, as well as on the top deck to personally attend to Captain Muldoon.

VIP (VERY IMPORTANT PURSER)



Sailors were welcome in the VIP section.

Rooms for staff usually have uniforms I can use for a disguise.

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This first-class purser's uniform was my ticket to the top deck.

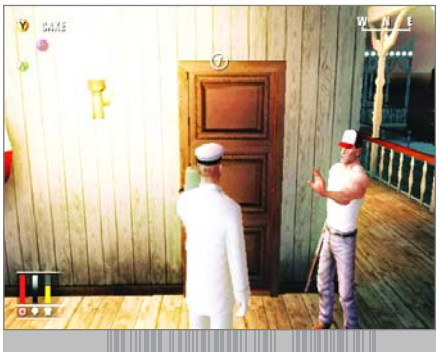
There was nothing else for me to do on the third deck, so I headed toward the stern (back) of the ship. There, a large staircase led to the VIP section of the fourth deck. A first-class purser and a sailor waved me in without any trouble, so I walked through a side door into the central hall. After looking in a door labeled "private" and being shooed away by a purser, I entered the "staff only" room. There was another sailor in the room with his back to the door. As I looked around, I found a first-class purser uniform by the closet. I waited for the sailor to leave, then changed my disguise.

This cake would be the death of someone.

Another gator is about to go overboard.

By putting my weapons in this container, I knew that no one would take them while I was gone.

Having noticed a cake in the galley (kitchen), I returned to the "private" room. The purser now told me to hurry and take the cake up to the boss. I picked up the cake and headed out the door leading to the outside walkway. I noticed another Gator Gang member here. When he was standing next to the railing, I put the cake down and gave him a shove, sending him overboard. Before picking up the cake, I poisoned it with the syringe. I also placed my silverballer and the pistol I took from the sailor in the container between the two staircases. I knew security was tight on the top deck.



I was checked for weapons by a Gator.

I sat the cake down on the desk so Muldoon could have some. I don't think it agreed with him.

With the cake back in hand, I headed up the stairs to the top deck. A Gator Gang member stood guard by a door, armed with a 12-gauge shotgun. As I approached, he let me know he was going to search me and took out a metal detector. Glad I had left the pistols behind, I walked through the door and headed to the captain's cabin at the opposite end of the boat. As I placed the cake on the desk, Muldoon

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walked in and took a taste. Within seconds, he was dead on the floor. Since the Gators patrolled this area, I quickly dragged the body into the bathroom. A purser was taking a shower, but I figured he'd be in there for a while and not notice a body. I also picked up and holstered Muldoon's desert eagle pistol.

I needed to hide Muldoon's body since the gators patrolled through his cabin.

GATOR HUNTING

Here were the pictures.

Another Gator went in the river.

Next, I headed into the side room, where I found the safe. It was not locked, so I opened it and took out the pictures I'd been hired to retrieve. After checking my map, I noticed a Gator in the next room. I couldn't be caught here, so I picked the locked door and headed out onto the walkway. Now I had to get rid of the three Gators on this deck. A purser stayed around the area where I exited from the side room. When the Gator came out as well, he took a position along the railing. I waited for the purser to start to walk away, so he was not looking, and with a push, I was rid of another Gator.

I followed this Gator into the john and then took him out.

I headed back into the side room and continued through the captain's cabin to the dining area. A purser was in there taking care of the food. At the opposite end, a Gator took a drink, then headed for the restroom near the entrance. I followed him in and used the fiber wire to take him down while he was occupied.

This guard was the last Gator on the top deck.

The only Gator left on this deck was the guard at the door. I walked out and turned right, waiting until the Gator turned his back toward me. That gave me the opportunity to use the fiber wire once again. I quickly pulled the body into the restroom with the other Gator and turned off the lights.

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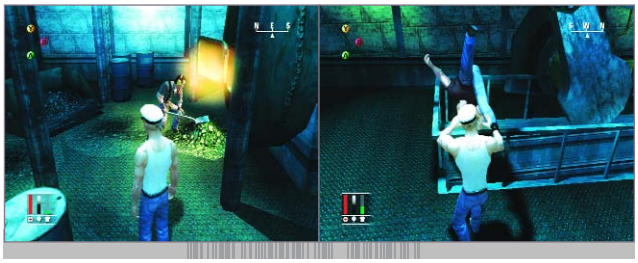
After changing back into the sailor disguise, I headed to the lower decks.

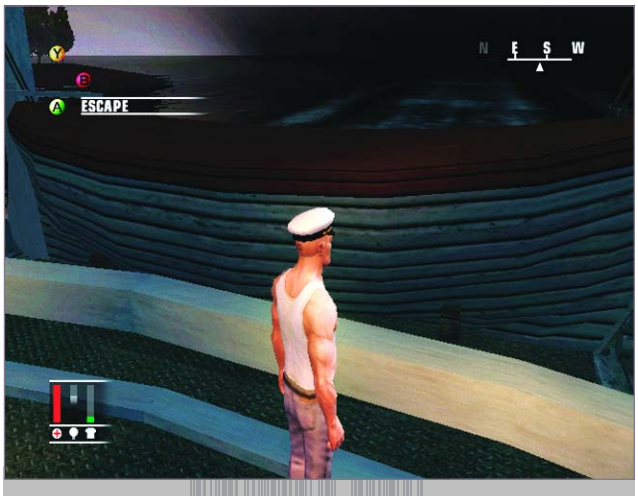
After eliminating the guard, I hid the rifle in the case.

I headed back down to the fourth deck and retrieved my pistols. Continuing through the galley, I stopped in the staff room to change back into a sailor disguise. I then headed back down the large staircase from the VIP section to the third deck. I proceed down another staircase to the second deck. This was where the crew quarters were located. My map showed something of interest in one of the rooms, so I decided to take a look. A single sailor stood guard inside next to a high-powered rifle. I waited for the sailor to move away from the rifle, then I sneaked up behind him and sedated him with a syringe. I hid the body in the container inside the room and picked up the rifle. I was sure to be caught walking around the boat with this thing, so I picked up the rifle case and placed it inside. I also grabbed some rifle ammo while I was there.



The engine room was a dangerous place. A lot of accidents happened there—like this one.

Now there was only one more Gator left, and he was down in the engine room. I took one of the staircases near the stern down to the first deck and continued into the engine room. There were a couple of engine workers and the last Gator. I waited for him to stop next to a railing overlooking one of the giant pistons, and I placed the rifle case on the deck. When no one else was looking, I came from behind and pushed him over the railing and into the workings.



It was time to leave.

After retrieving the rifle case, I exited the engine room. Since most of the bodies had been thrown overboard, and the rest hidden, no one suspected anything was wrong. I strolled to the little boat at the stern of the steamboat and made my escape.

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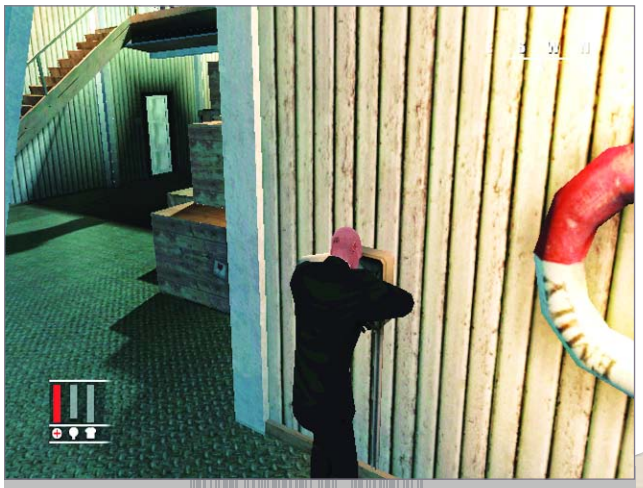
ALTERNATIVES

STARTING ON THE FIRST DECK



While it would be a bit tougher, I could do more on the first deck at the start of the mission. By breaking the utility box, I could lure a sailor down from the central walkway and then enter the office to find a key to the engine room.

With the key, I could quickly get into the engine room, where I could slowly proceed aft (to the rear), watching for the machinists and the Gator, and using the boilers and other machinery to hide behind.

Once in the hall past the engine room, I could hide in the closet and wait for a sailor to show up. As he left, I could follow and take him out with the fiber wire on the outer walkway. This would provide a disguise and leave my designer suit near the escape boat, so I could pick it up on my way out.

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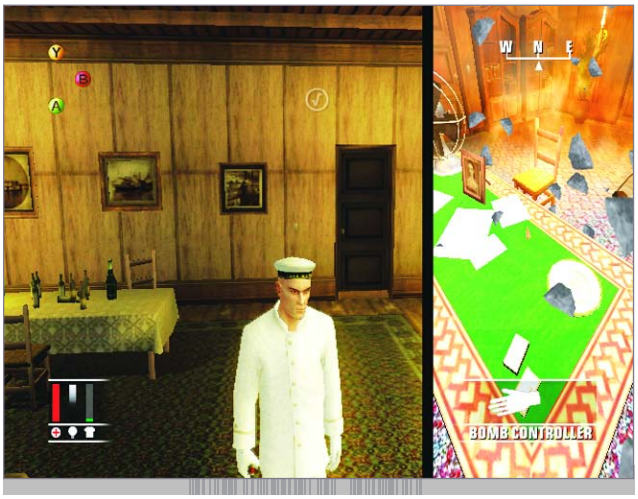
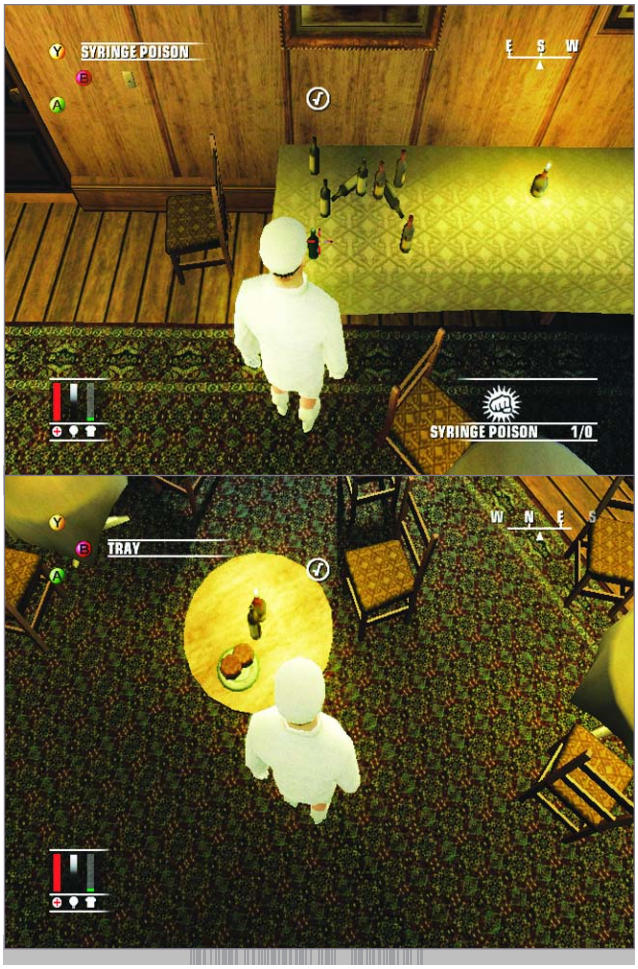
EXPLOSIVE CAKE



Rather than poisoning the cake, I could plant a remote bomb in it. After leaving the captain's cabin, I could watch the map to see when Muldoon walks over for a taste—then detonate the bomb and kill him.

POISONED GATORS



The two patrolling Gators on the top deck liked to stop in for a bite during their rounds. By poisoning both the bottle by the door and the cakes a purser brings up, I could get each of these Gators.

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MISSION 09: . . .TILL DEATH DO US PART

HITMAN™
BLOOD MONEY

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MISSION 09: . . . TILL DEATH DO US PART

MISSION BRIEFING

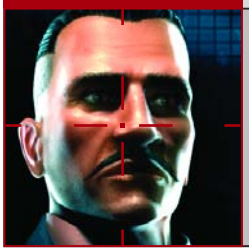
OBJECTIVES

- Kill the groom (Buddy Muldoon)
- Kill the father of the bride (John LeBlanc)
- Ensure the safety of the bride, Margaux LeBlanc
- Escape

TARGET INFORMATION

BUDDY MULDOON

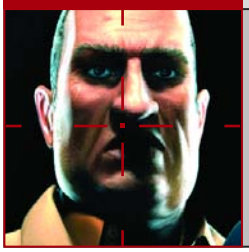
HEIGHT: **5'10"** | WEIGHT: **161** lbs | HAIR: **BLACK** | AGE: **37**



Hank "Buddy" Leitch Muldoon is the rather dimwitted son of a recently deceased bayou smuggling lord. Rumor has it that he has taken over his father's business. He adores his new wife and looks forward to the wedding cake and to bedding someone outside his own family.

JOHN LEBLANC

HEIGHT: **6'1"** | WEIGHT: **347** lbs | HAIR: **GRAY** | AGE: **64**

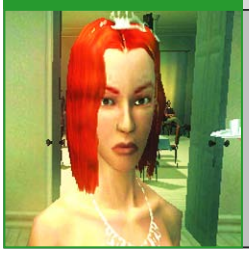


John LeBlanc's long-term involvement in organized crime has left him paranoid to the point where he can hardly function. While unhappy with his daughter's choice in a husband, he is grateful for her handling of the day-to-day business. He now spends most of his time watching TV and wandering the premises mumbling to himself.

SAFEGUARD

MARGAUX LEBLANC

HEIGHT: **5'5"** | WEIGHT: **105** lbs | HAIR: **RED** | AGE: **32**



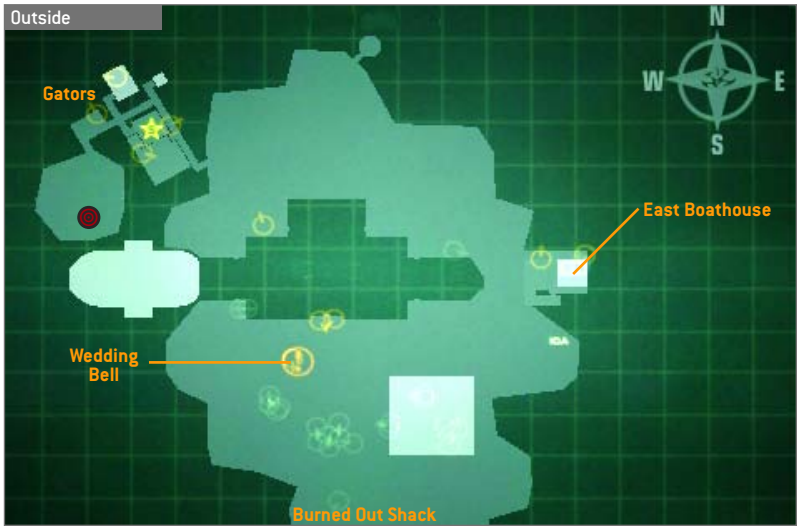
Margaux LeBlanc runs the show on the island. As the only daughter of John LeBlanc, she has been brought up in a criminal man's world. And while friendly, she is rumored to be as ruthless as her father is insane. No harm must come to Miss LeBlanc.

THE LOCATION

LEGEND

Orange text: Places of Interest

Target



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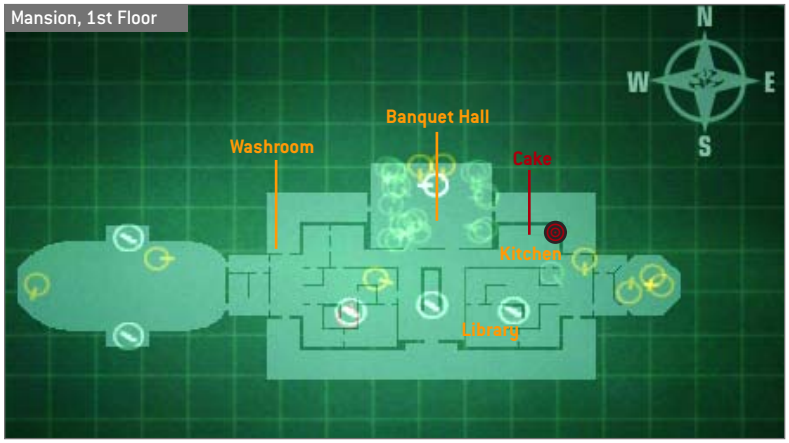
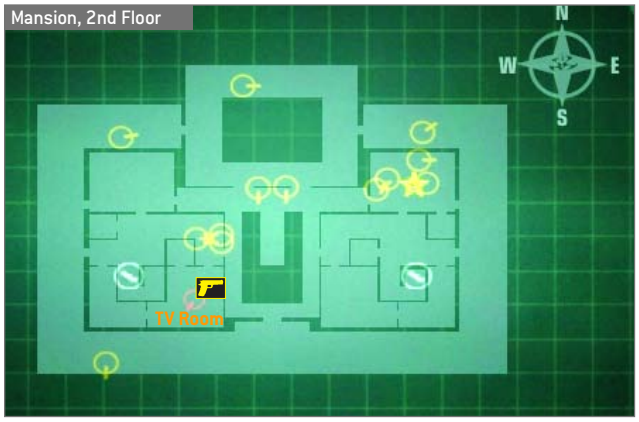
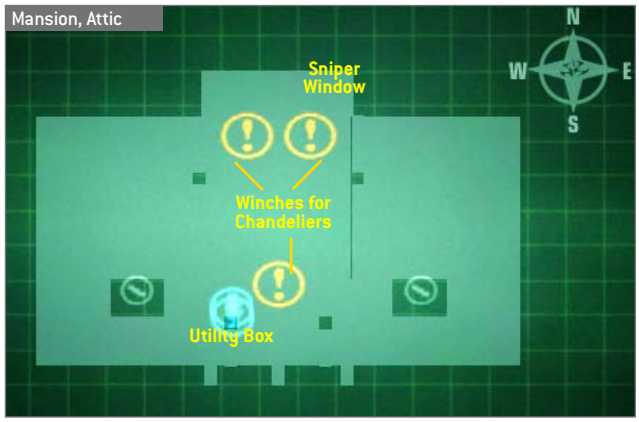


SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer and low-velocity ammo
- Cratt Schultz lock pick

This mission could have turned ugly really quickly. Therefore, I was glad I brought along my silverballer. I also added the Cratt Schultz lock pick to my standard equipment. Though it was pricey, the time it saved in picking locks and avoiding being caught was worth it.



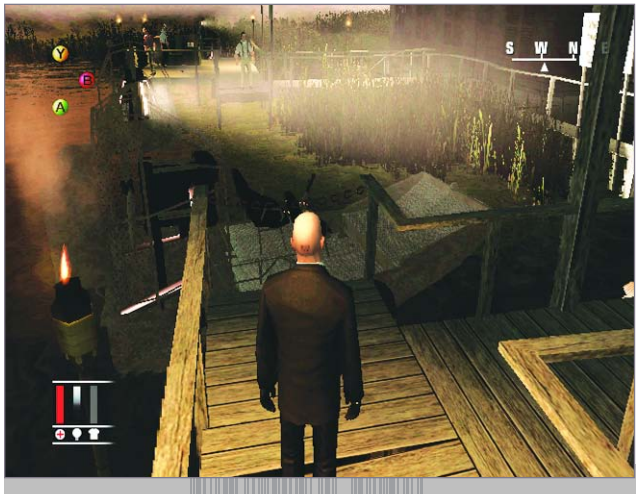


LEGEND

- **Orange text:** Places of Interest
- **Red text:** "Making the Hit" Items
- **Yellow text:** "Alternatives" Items
- Target
- Guns

MAKING THE HIT

WEDDING CRASHER



I had never been to a bayou wedding before and was in for a treat.

I arrived on LeBlanc's island in the middle of the bayou. By the sound of it, there was already a party going on. Some locals were taking pot shots at alligators in the water off the dock. While I did bring a silenced pistol, I could have probably gotten away with shooting without a silencer due to their racket. My designer suit did not help me fit in with the guests, so I needed to get a disguise. Before taking out one of the men by the dock for his clothes, I decided to look around.

This guest was not looking so well.

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I did not even have to sedate the guest before taking his suit—the alcohol had done it already.

As I headed toward the mansion, I saw a guest who had a little too much to drink—he was getting sick on the grass. It looked like I had an easy target. I watched him walk into a burned-out shack, then followed. By the time I entered, he had already sat down and dozed off. I not only took his clothes and six shooter, but also his party invitation, which would allow me to get into the wedding celebration. With my disguise, I proceeded to the mansion.

GUARDS

There were lots of guards all about the grounds, as well as inside the mansion itself. They were either armed with six shooters or twelve-gauge shotguns. Since they were all over the island, one of these disguises would have allowed me to go anywhere.

I was in a hurry to stop the wedding, so I didn't have time to pause for a dance.

Passing by guests involved in dancing or fist fights, I noticed a guard standing next to a bell. I figured that the bell would probably ring to announce the beginning of the wedding. I wanted to take care of business before the wedding took place. No need to make the bride a widow on her wedding day—just a sad fiancé. I continued into the mansion past a couple of guards at the front door.

A MAN OF THE CLOTH

I followed the preacher to an empty room.

I didn't want to kill the preacher—just knock him out.

Upon entering the mansion, I saw the preacher coming out of the banquet hall and heading into the kitchen. I decided the best way to prevent a wedding from starting is to keep the preacher from having the bell rung. Making sure no one was looking, I followed the preacher into the kitchen, then quickly down a hallway. Before entering the hallway, I waited for a guard to turn around so he would not see me. I found the preacher in the library, having a little drink. I decided to give him something stronger—sedative from a syringe. The preacher disguise would be even better than just a guest, so I took his suit and hid the body inside the closet. Before leaving the library, I picked up the preacher's boat keys and Bible, which I discovered was hollow. It could be used to hide a remote bomb if I wanted to.

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DOUBLE DEATHS

I felt the cake needed an additional ingredient.

Upon exiting the library, I returned to the kitchen and saw the groom having an early taste of the wedding cake. That gave me an idea. Once he left and I made sure no one else was around, I took out a syringe and injected poison into the cake. That would teach him not to mess with a wedding cake before the reception.

I waited outside for LeBlanc to take his walk.

The guards did not even give me a second look as I followed LeBlanc to his final resting place.

» TIP «

I could have killed LeBlanc after he left the grave and fed the alligators by pushing him into the water to be eaten. However, there were a lot of guards around, and I did not want to get caught.

I now had to deal with John LeBlanc. He spent a lot of time on the second floor watching television. Occasionally, he would leave his room and head out to the area behind the mansion. There were three guards standing just outside the door to his room, so I decided to follow him during his walk. A preacher talking to the bride's father would look perfectly normal. LeBlanc headed out toward a guard post built out on a dock. He picked up a bucket of chicken for feeding the alligators, then continued to the family graveyard. LeBlanc stopped in front of an open grave belonging to his recently deceased brother. No one was looking, so it was easy to push him into the grave. Because of his physical condition, the fall killed him.

SKIPPING THE RECEPTION

The preacher's boat was docked in the eastern boathouse.

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I had already knocked out a preacher—I figured I wouldn't be in much more trouble if I stole his boat.

With LeBlanc's body already hidden, I went back toward the mansion. The groom had already sneaked into the kitchen for some more cake and died from the poison. Therefore, I decided to leave the wedding and the bayou altogether. With the preacher's boat key in hand, I headed to the boathouse east of the mansion. The guards did not even stop me as I climbed onto the boat and made my escape.

ALTERNATIVES

KILLING LEBLANC IN HIS ROOM

While it would have been tougher, I could have killed LeBlanc while he was watching television. I would have waited until he headed outside, then entered the washroom on the first floor of the mansion. I could have done this in either the preacher or guest disguise. After picking the lock of the door inside the washroom, I would have had to wait for a guard to walk by to the left, giving me an opportunity to move quickly for the staircase leading up to the second floor.

At the top, I could have turned left and picked another lock in the first door on my left, then entered a hallway containing a guard with his back to me. A quick injection of sedative and I would have had a guard's disguise. The body could have then been hidden inside the walk-in closet in the television room.

The other closet would have made a great hiding spot, too. It would have just been a matter of waiting until LeBlanc returned, then sneaking up behind him for an injection of poison.

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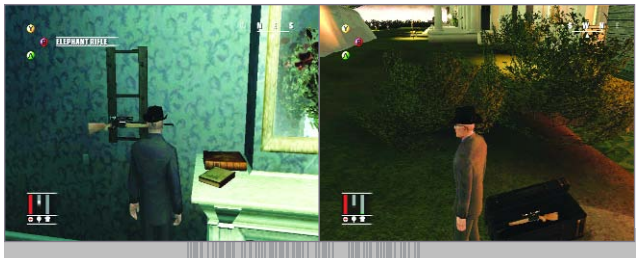
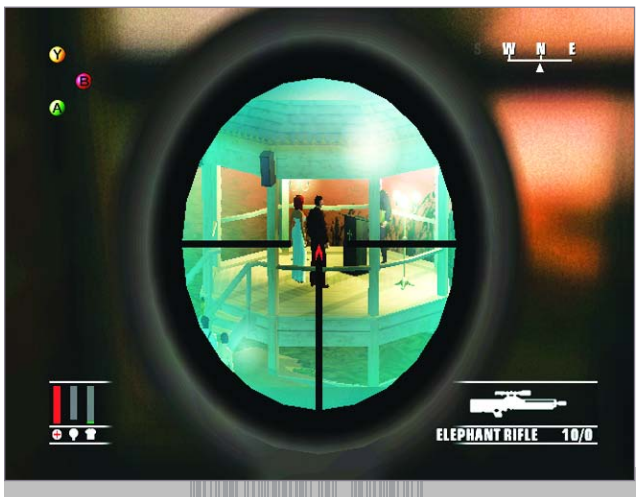
THE ELEPHANT RIFLE



In LeBlanc's television room hung his elephant rifle. Had I wanted to add it to my collection, I could have taken it either after killing him in that room or while he was gone. To make sure it got back to the hideout, I would have placed it in the container south of the eastern boathouse. Taking care of this before any bodies were found would have prevented the guards from shooting at me—and I would have only attempted this while in a guard's uniform with the rifle carried in my left hand so I would not appear to be a threat.

SNIPING THE GROOM



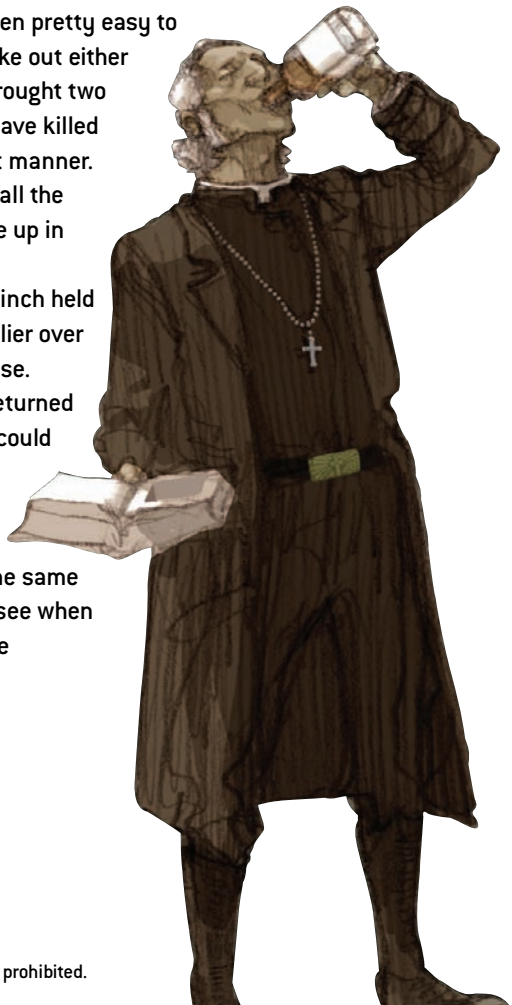
By taking the elephant rifle up to the attic and standing near the northeast window, I could have shot the groom during the wedding ceremony. Since guards would be rushing up to the attic, it would have been a good idea to drop the rifle and get away from the scene.

ATTIC AMBUSH

One way to get a guard's disguise would have been to lure a guard up to the attic. By going through the washroom as mentioned earlier, it would not have been too tough to get to the stairs that led up to the second floor and then the attic. Breaking the utility box would cause a guard to come up and fix it. The crates in the attic could have been used to hide behind while the guard approached the box. Then it would only have been a matter of taking him out and changing into his suit.

BOMBS GALORE

It would have been pretty easy to use bombs to take out either target. If I had brought two bombs, I could have killed both men in that manner. The winches for all the chandeliers were up in the attic. The southernmost winch held aloft the chandelier over the main staircase. When LeBlanc returned from his walk, I could have detonated the bomb while standing somewhere in the same room so I could see when he was under the chandelier.



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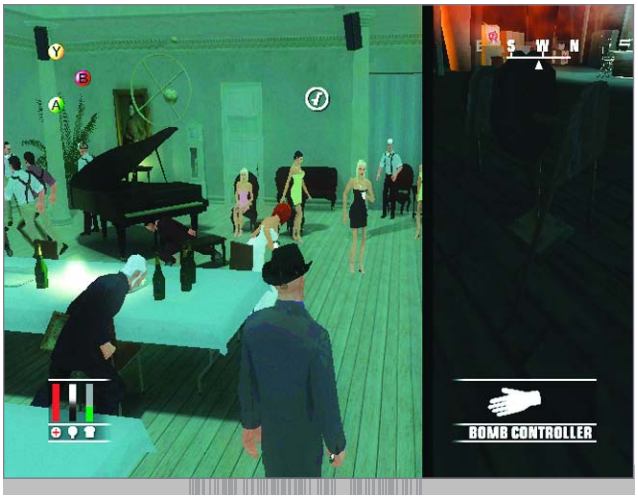
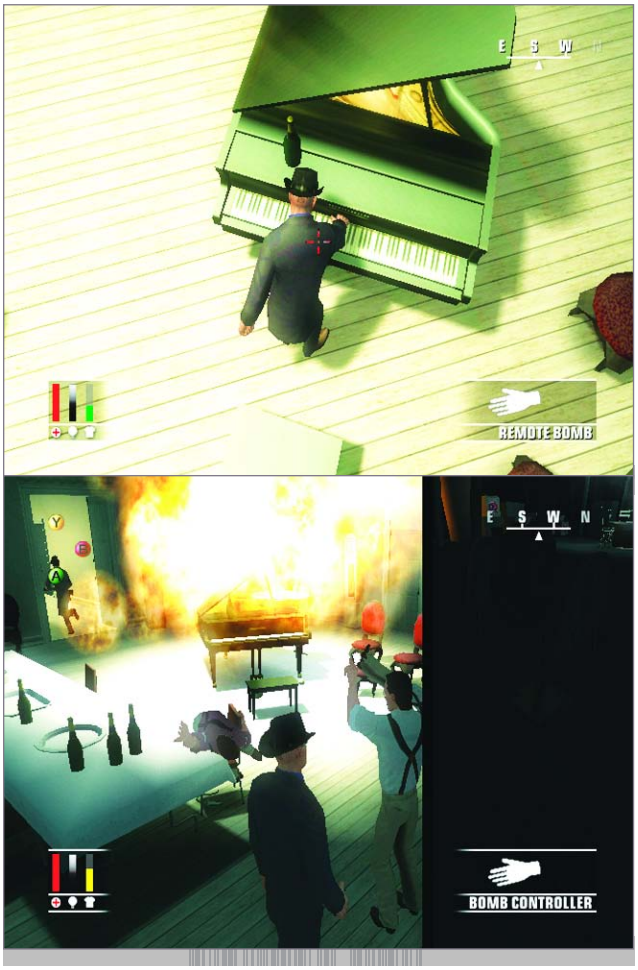
» TIP «

When controlling two bombs, the remote detonates the first bomb placed with the first push of the trigger, then the second bomb with the next push.



After the wedding ceremony, the groom would return to the banquet hall and stand by the piano. A bomb placed on the northwest winch would bring a chandelier crashing down on the groom while his bride was a safe distance away.

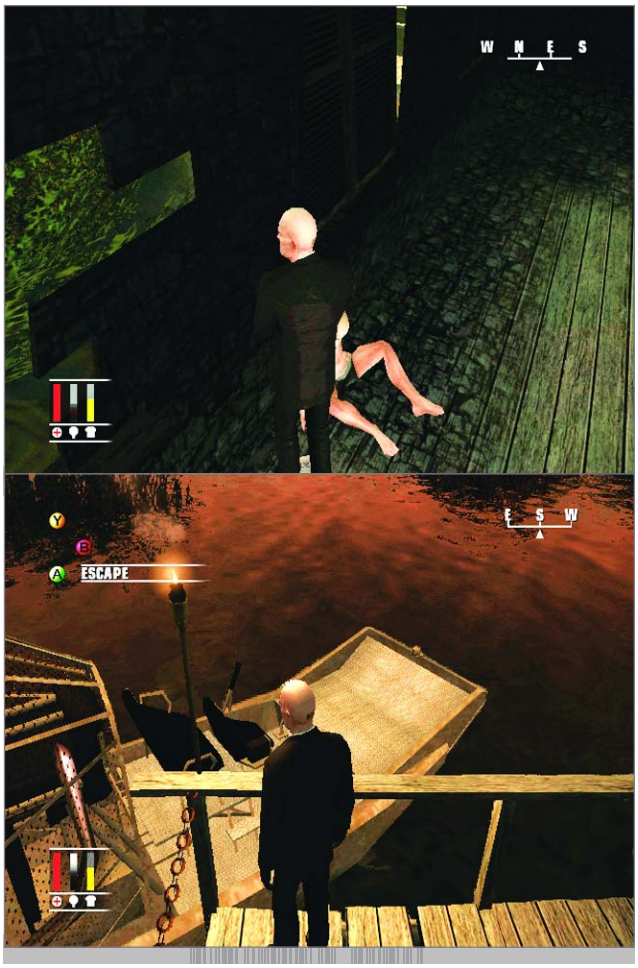


Had I not been worried about additional casualties, I could have placed a bomb right on the piano while everyone was at the wedding ceremony, careful to keep my back to the guards so they could not see me do it. Then when the groom walked over by the piano—kaboom!

» TIP «

I could also have put bombs in the hollow Bible or one of the gifts around the area. I could have then placed the concealed bombs wherever the targets would be positioned.

DON'T FORGET THE SUIT



Since I really like my designer suit, I should have headed back to the burned-out shack to change back into it. While I could not get to the preacher's boat without his suit, I could have just left the island on the boat I borrowed to get there in the first place.

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MISSION 10: A HOUSE OF CARDS

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MISSION 10: A HOUSE OF CARDS

MISSION BRIEFING

OBJECTIVES

- Kill Sheikh Al-Khalifa
- Kill the scientist
- Kill Hendrick Schmutz
- Escape through the fire exit to the back alley
- Steal the blood diamonds being used as payment

TARGET INFORMATION

SHEIKH AL-KHALIFA | HEIGHT: **5'10"** | WEIGHT: **327** lbs | HAIR: **BLACK** | AGE: **54**

Al-Khalifa is a Saudi sheikh and the CEO of Arabian Pharmaceutical, a corporation suspected of manufacturing and exporting illegal biological agents. The sheikh is due to arrive at the Shamal Hotel tonight. He intends to purchase DNA specimens from a private dealer.

TARIQ ABDUL LATEEF | HEIGHT: **6'0"** | WEIGHT: **161** lbs | HAIR: **BLACK** | AGE: **47**

The brains behind APRIX, Lateef is an eccentric and reclusive scientist. He prefers to live and work in isolation and is compulsive about the integrity of his work. He's on hand to confirm the authenticity of the DNA specimens being purchased by his employer, Sheikh Al-Khalifa.

HENDRICK SCHMUTZ | HEIGHT: **6'0"** | WEIGHT: **205** lbs | HAIR: **BLOND** | AGE: **39**

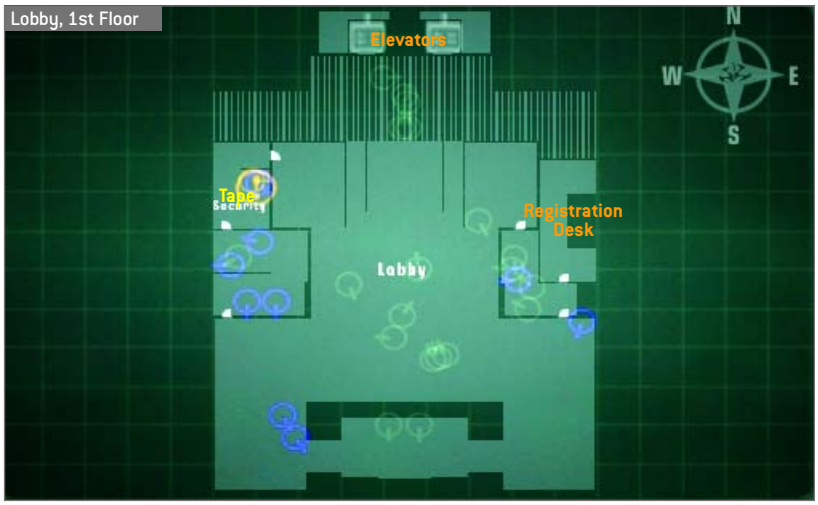
A South African white supremacist, Schmutz arrived yesterday at the Shamal Hotel. He intends to sell DNA specimens and research papers to Sheikh Al-Khalifa. He keeps the specimens and papers in a briefcase in his hotel suite and has arranged a meeting with the sheikh later this evening.

THE LOCATION

LEGEND

Orange text: Places of Interest

Yellow text: "Alternative" Items



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LEGEND

Orange text: Places of Interest
Red text: "Making the Hit" Items
Yellow text: "Alternative" Items
Target
Guns

SUGGESTED WEAPONS AND EQUIPMENT

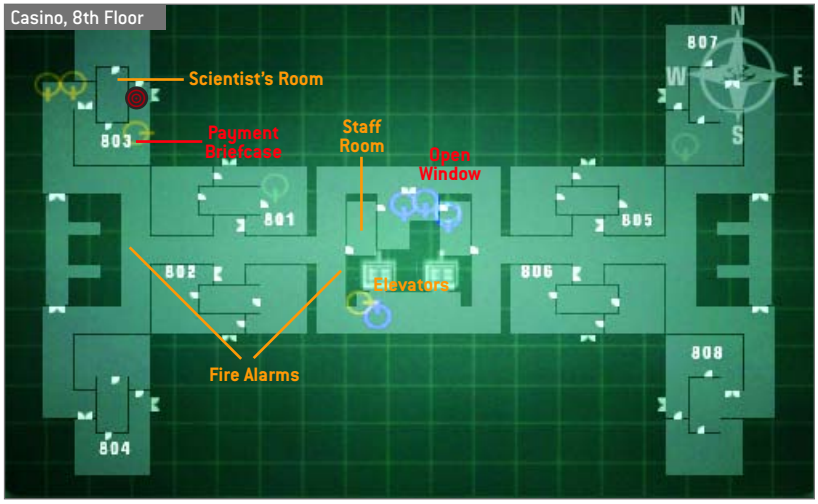
- Standard equipment
- Silverballer with silencer and low-velocity ammo

Because this mission involved a crowded area with lots of security, I stuck with my standard equipment and silverballer. I had arranged for the agency to leave a pickup container in my hotel room so I could have any weapons placed in it retrieved after the mission.

Casino

Casino, 7th Floor

Casino, 8th Floor



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VIVA LAS VEGAS

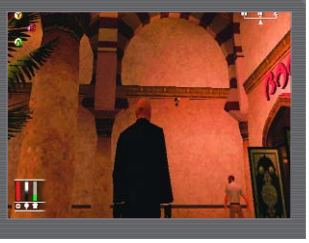
The bright lights of Las Vegas were a big change from the missions in the bayou.

I checked into the hotel at the reservation desk.

Upon arriving at the Shamal Hotel, I walked in through the front entrance and proceeded to the registration counter. The lady there welcomed me and gave me my keycard for room 701. She also told me that keycards were floor specific. I could only access the floor for which I had a keycard. Therefore, I needed to acquire other keycards to get to other floors.

» NOTE «

There was a camera near the entrance to the lounge. If I had not been careful to time my entrance to the lounge, it might have caught me on tape.



The lounge was located off the northeastern corner of the casino floor.

Bartenders were helpful.

Before heading to my room, I checked out the casino area. It was typical, so I continued to the lounge area, where I knew the transfer was going to take place. The sheikh had not arrived, but Schmutz was already having a drink. I waited until he headed for the restroom, then I talked to the bartender. Pretending to be looking for a friend, I described Schmutz to her. She told me he had just left and gave me his room number—707.

GUARDS

There were two main types of guards—security guards and bodyguards. The security guards roamed throughout the hotel while the bodyguards stayed near the sheikh and the scientist. All guards were armed with pistols.

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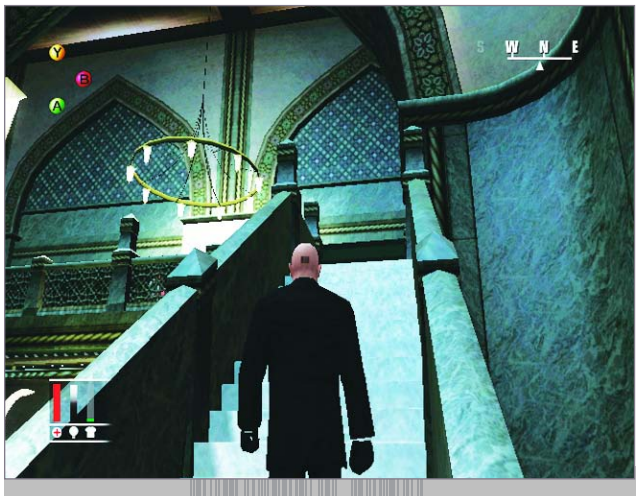
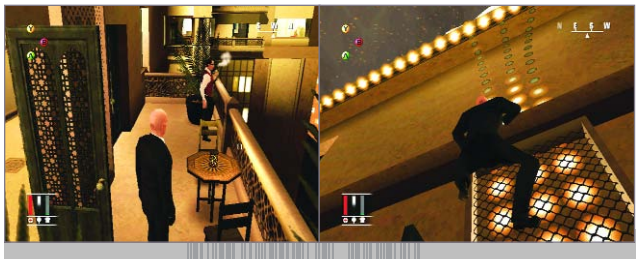
ACCESS TO THE EIGHTH FLOOR



The elevators were at the top of the lobby staircases.

My room key would only allow me to go to the seventh floor.

Because it seemed like Schmutz would be in this area for a while, I left the lounge and returned to the lobby. Once there, I headed up the staircase to the elevators and took one to the seventh floor. There was no reason to go to my room yet, so I decided to see about getting a keycard for the eighth floor, which I knew was where the scientist was staying. Staff members only carried keycards for the floor on which they worked. However, that keycard could open any door on that floor. The only problem was getting up to the eighth floor to get a card.



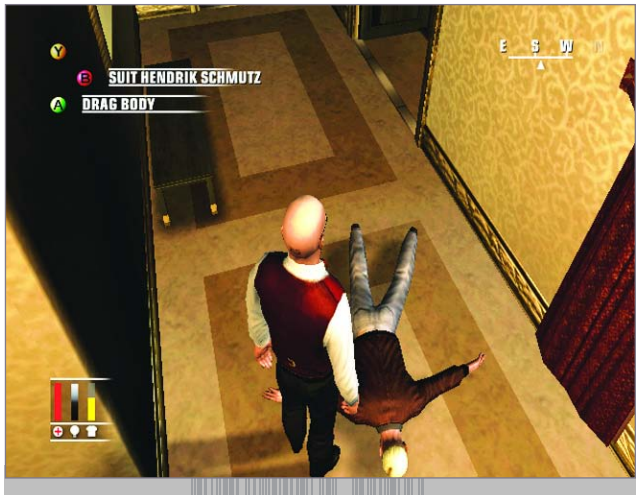
While the staff member was smoking, I headed up to the next floor.

I noticed a public balcony on the north side of the hotel. Upon exiting onto the balcony, I found one of the staff taking a break. While he was looking out over the city, I climbed up a trellis to a ledge, then sidestepped along the ledge to an open window. After crawling through the window, I was on the eighth floor.

I figured the best place to find a uniform was in the staff room.

I not only got a keycard for the eighth floor, but also a disguise.

I walked around to the staff room on the western side of the central area. After making sure there was no one in the hall who could see me, I sneaked in and found a member of the staff with his back to me. I quickly took out the syringe of sedative and injected it into his neck. After changing into his suit and taking his eighth floor keycard, I hid the body in the container and exited.



By killing Schmutz, I not only completed one of the hits, but also scored a disguise, a weapon, and the DNA briefcase.

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DNA HEIST

After taking the elevator to the seventh floor, I thought I would pay a visit to Schmutz. Because I did not have a keycard to his room, I waited in my staff disguise outside his door. Checking my map, I noticed that when the sheikh arrived, Schmutz headed up to the seventh floor to get his briefcase for the trade. As soon as Schmutz arrived and opened his door, I followed him in. With a quick motion, I pulled out a syringe of poison and injected it into the target. He instantly went down, allowing me to change into his clothes. I also picked up his room keycard and his silenced pistol. The briefcase with the DNA was in the room as well.

I was almost ready for the trade with the sheikh, but I needed to do something on the eighth floor first.

The plan for how I would complete the assignment was beginning to take shape in my mind. I assumed that Schmutz would be searched for weapons when he met the sheikh, so I had to make sure I had nothing on me. However, the sheikh would be well guarded, and I may not be able to poison or strangle him easily. I needed someone to bring a weapon to me. The scientist had the briefcase with the payment—diamonds—but he never left his room after he arrived. If I could get a weapon into the diamond briefcase, then plan a surprise for the scientist, I would be set.

THE PLAN IN ACTION

A bomb in the DNA case would be a surprise for the scientist when he opened it.

The agency pickup box contained additional goodies for me, including another remote bomb and a TMP submachine gun. Those would come in handy in case of trouble, but I did not currently need them.

I headed to my hotel room, placed a remote bomb in the DNA briefcase, and left it in the room before I returned to the elevator. With the keycard I had obtained from the staff member, I had no trouble passing by security on the eighth floor. Now I had to get into the scientist's room, which was well protected by several bodyguards. It was then that I noticed the fire alarm on the wall. That would be the way to clear the room so I could get in. After making sure no one was looking, I pulled the alarm.

By pulling this alarm, I could clear out every room on the floor.

I placed the SLP .40 S silenced pistol into the payment briefcase while in the scientist's room.

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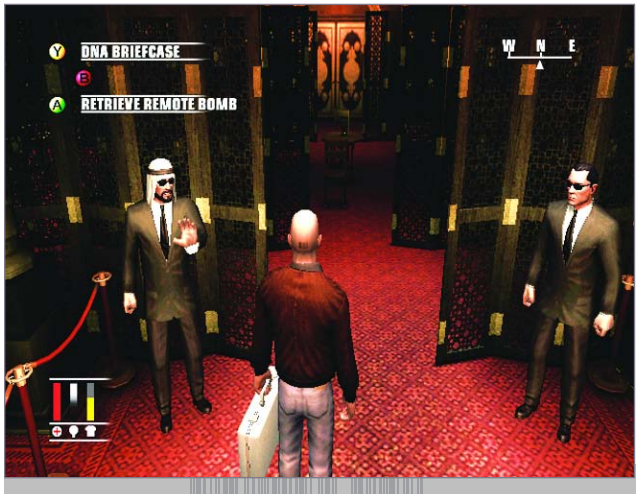
The scientist and his bodyguards fled the room as the fire alarm sounded. I advanced to room 803. There was no one around because everyone on the floor had assembled near the elevators. I used the key card I had taken from the staff member and entered the room. Near the television, I found the payment briefcase filled with diamonds. Rather than steal it, I hid Schmutz's silenced pistol inside of it. Not wanting to be caught in the room when the scientist and his bodyguards returned, I exited the room and headed to my room—701. There, I placed my silverballer in the pickup container so I would not have to replace it when I left it behind. I picked up the DNA briefcase and headed to the lobby.

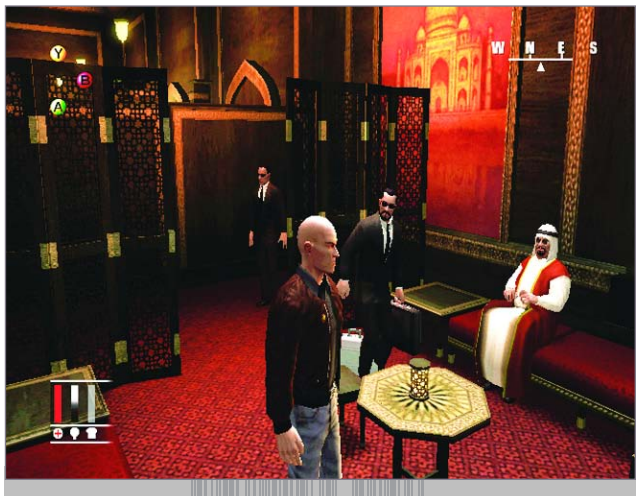
With the DNA case back in hand, I took the elevator down to the lobby, then went to the lounge to meet with the sheikh.



I had to undergo the obligatory weapon search.

Though entertainment was provided while we waited for the courier, I wasn't in the mood.

From the lobby, I proceeded to the casino, then to the lounge. The sheikh had reserved his own private area. As I approached to enter, a couple of bodyguards stopped me and used a metal detector to look for weapons. Because I was no longer carrying a pistol, they let me pass. I walked to where the sheikh was seated and let him know I was ready to trade. He insisted that the DNA be verified before payment was made. While we waited for a courier to arrive with the payment, we were entertained by a belly dancer. Because the sheikh was sitting with his back to the wall, with two bodyguards on either side behind blinds, he was going to be a tough target to take down.



The courier arrived, dropped off the payment briefcase, and took the DNA briefcase.

The hit on the sheikh was a thing of beauty—reminiscent of a western quick draw.

After a while, the courier arrived with the briefcase containing the payment—and the silenced pistol. The belly dancer left us alone as the courier returned to the eighth floor with the DNA briefcase. If I had tried to leave with the diamonds before the sheikh received word from the scientist, he would have ordered his bodyguards to kill me. Because I had rigged the bomb in the DNA case to blow up when opened, the sheikh would never hear from the scientist. Rather than waiting for an explosion, I moved next to the payment case and faced the sheikh. With one swift

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movement, I retrieved the silenced pistol, took aim, and put a bullet right between the sheikh's eyes. That was all it took. The bodyguards to either side did not see or hear a thing.

With the Sheikh dead, I grabbed the payment case and left.

My car was waiting in the alley for a quick getaway.

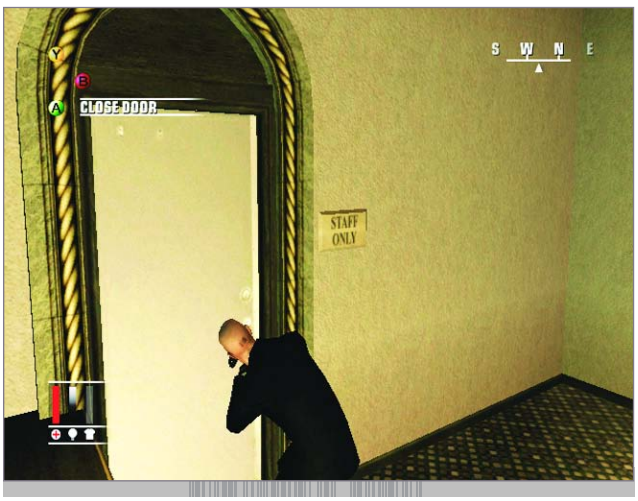
My job here completed, I holstered the pistol, picked up the briefcase with the payment in diamonds, and exited the lounge. I walked across the casino floor to the fire exit on the western wall. After following a short corridor, I exited the hotel and advanced to my waiting car for a getaway with a bonus payment in my hands.

TIME TO GO

Rather than leaving through the front entrance, I left via the fire exit.

ALTERNATIVES

ASSASSIN IN THE RESTROOM



There was another way to get Schmutz. While it would've been riskier, it could've prevented having to wait for him to return to his room. The place where I could have taken him out was the men's restroom near the lounge. First, though, the door to the staff room would have needed to be unlocked.

Timing for this type of hit would have been critical. There was a hotel guest who kept coming back into the restroom. I could have waited for him to use a toilet, sedated him with the syringe, and hid his body in the corner by the door to the staff room. Then I could have waited for Schmutz to show up and strangled or poisoned him while he was using the toilet. Another option was to wait for both men to

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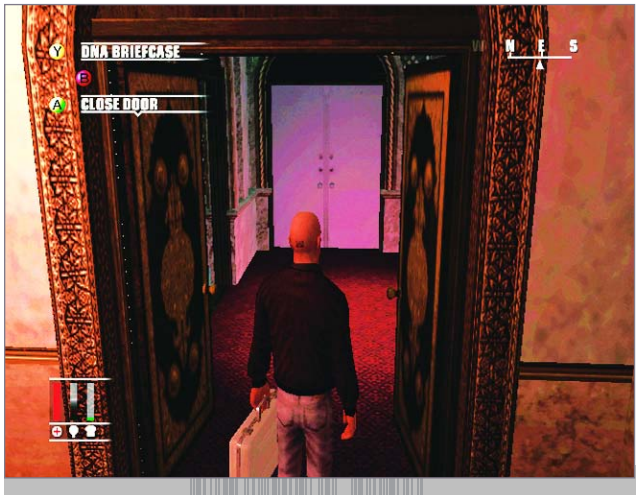
be in the stalls at the same time. I could have then poisoned Schmutz first, then sedated the guest.

> **» NOTE «**
>
> A security guard occasionally walked into the restroom, as did a bodyguard after the sheikh arrived. Therefore, I would have had to take care of this when I got into the hotel—even before checking in.

While leaving the unconscious guest would not cause problems because a guard would just wake him up, hiding Schmutz's body would be a necessity. For that, I could have used the container in the adjacent staff room, waiting for the staff member who walked in routinely to leave.

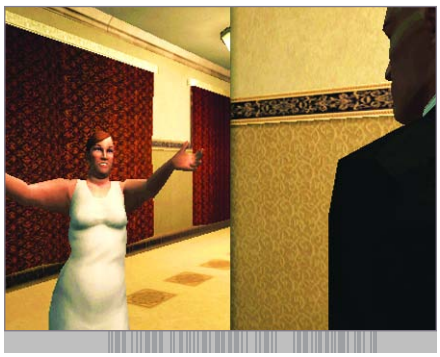
AVOIDING THE CAMERA

It would have been difficult to steal the videotape from the security office in the lobby without killing the guard there.



The best way not to get captured on tape would have been to avoid the camera near the entrance to the lounge. Instead, when entering the casino floor from the lobby, I would have had to head through the doors on the right and advance along the hall next to the restrooms to get to the lounge.

SAMANTHA



I could have skipped checking in and still accessed my hotel room. In the hall toward room 703 on the seventh floor, I would have met an intoxicated woman by the name of Samantha. She would have given me the keycard to her room. From her balcony, I could have jumped to the balcony of my room and entered through the back door, which was not locked.

SILENT KILL ON THE SCIENTIST

Rather than do the briefcase trade to get the scientist, I could have gotten him while he was taking the elevator to the eighth floor. When his limo pulled up, I could have gotten into the elevator on the left and climbed up through the hatch. After the scientist had entered, I could have used the fiber wire to strangle him from above and pulled his body up. The briefcase with the diamonds would have been mine.

I could have then taken the elevator to the seventh floor and dealt with Schmutz in his room as before. To take out the sheikh, I would have then placed a bomb in the DNA case, and while waiting for the courier, stepped out into the lounge and blown it up.

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MISSION 11: A DANCE WITH THE DEVIL

HITMAN™

BLOOD MONEY

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MISSION 11: A DANCE WITH THE DEVIL

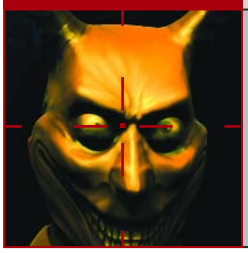
MISSION BRIEFING

OBJECTIVES

- Kill Anthony Martinez
- Kill Vaana Ketlyn
- Kill Eve
- Kill Maynard John
- Retrieve information from a laptop
- Escape

TARGET INFORMATION

ANTHONY MARTINEZ | HEIGHT: **5'10"** | WEIGHT: **179** lbs | HAIR: **BLACK** | AGE: **43**



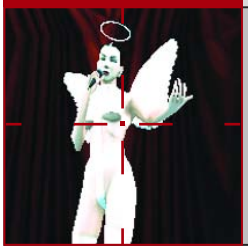
Anthony Martinez used to be one of the good guys. But his penchant for fast cars and fancy nightclubs left him cavorting with the wrong company. At some point, an offer turned up that was too tempting, and now he's neck deep into arms smuggling. As an added bonus, he and Vaana have found a mutual interest that runs deeper than running guns.

VAANA KETLYN | HEIGHT: **5'7"** | WEIGHT: **121** lbs | HAIR: **RED** | AGE: **35**

Vaana is a woman of great renown in the Nevada desert area. At the age of 35, she has established an empire in her own right, and she has a flair for the dramatic. She's also an adept Escrima-style swordfighter. She earns a pretty penny on arms deals, which helps finance her high standard of living. Lately she has taken a liking to a certain less-than-straight CIA agent.

UPDATED TARGET INFORMATION

EVE | HEIGHT: **5'8"** | WEIGHT: **115** lbs | HAIR: **BLACK** | AGE: **26**



According to Eve's file, she likens herself to a spider. Luring her target into her web, she then moves in for the kill.

MAYNARD JOHN | HEIGHT: **5'11"** | WEIGHT: **198** lbs | HAIR: **WHITE** | AGE: **41**

According to his file, Maynard is an efficient killer. However, his flair for the theatrical sometimes makes his job more complicated than it has to be.

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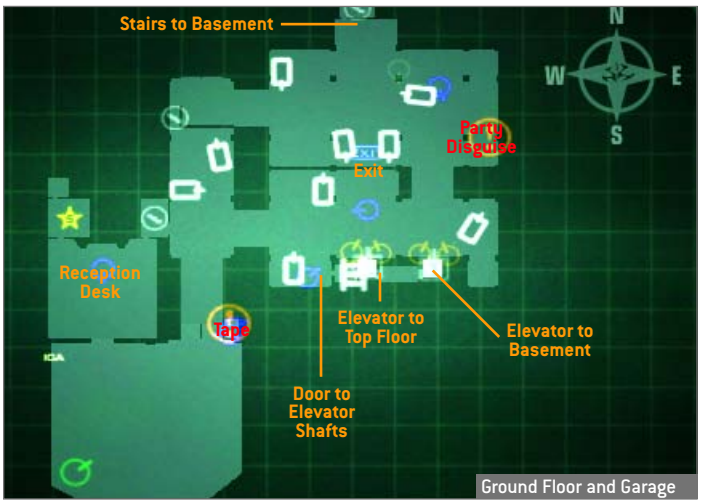

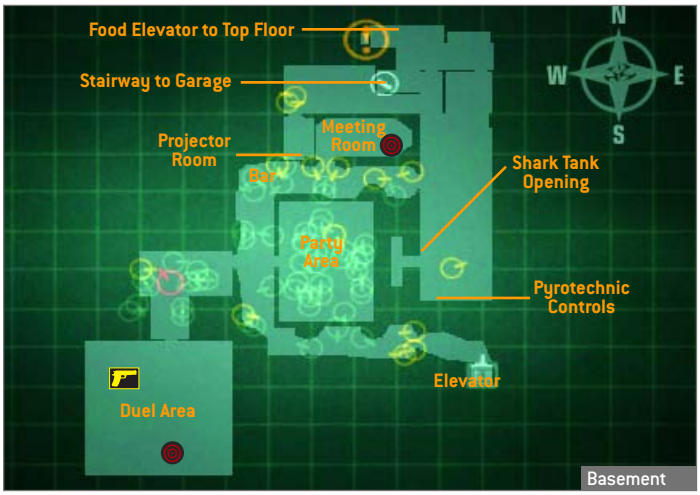

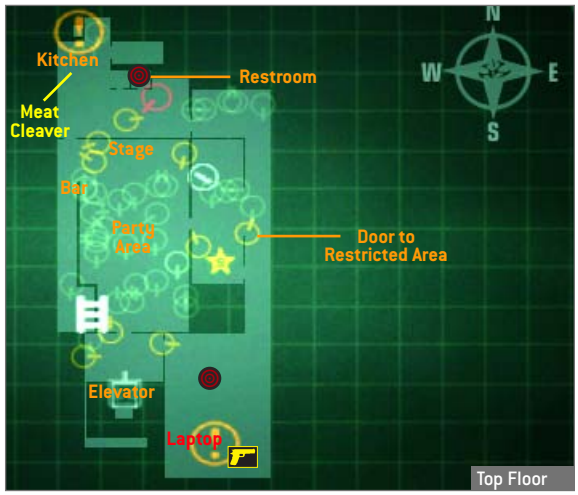

LEGEND

Orange text: Places of Interest
Red text: "Making the Hit" Items
Yellow text: "Alternative" Items
Target
Guns

SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Flexible flak vest
- Adrenaline
- Silverballer with silencer and low-velocity ammo

Since I was also a target during these missions, I found it important to carry some firepower and some protection. Therefore, I bought a flexible flak vest to take on this assignment. The nice thing about this vest was that I could keep it on even as I changed into disguises. I also decided to take along some adrenaline in case I was wounded during an unexpected engagement.

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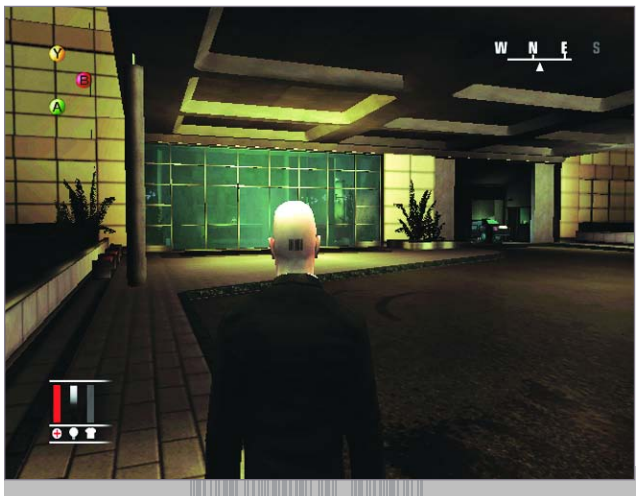
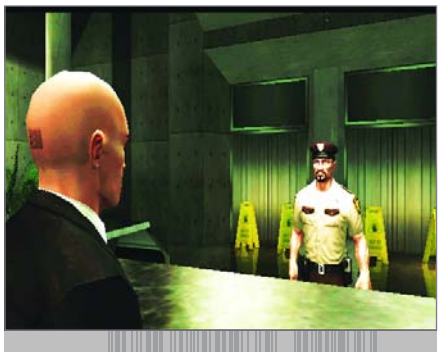
MAKING THE HIT

HIGH-RISE HOOPLA

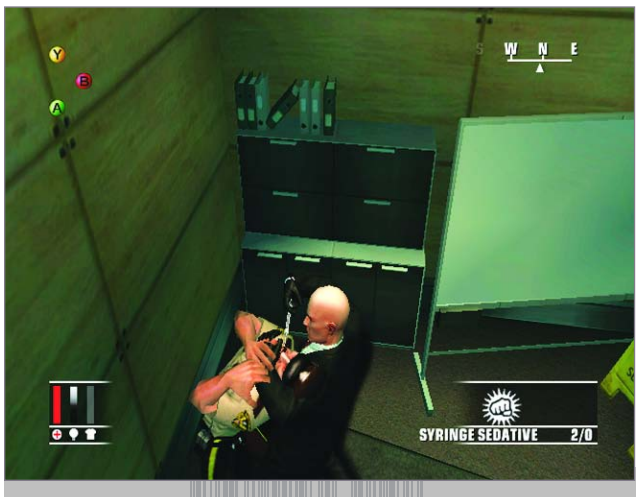


I had one more assignment before I could leave Las Vegas.

I needed to get the security guard to leave his desk.



My assignment in Las Vegas took me to a tall building, where two different parties were being held. Due to the nature of the parties, security was tight. Just getting into the building was tough, and it would take a disguise to get anywhere within the building. I decided to go right in through the front door into the lobby. A security guard was standing at the reception desk. I noticed a camera on the wall above him recording my entry into the lobby.



A little sedative, then I could take the uniform.

I took the stairs which led from the lobby to the parking garage.

After approaching the security guard, I asked him if he had found a briefcase that I had left there. I eventually convinced him to go look for it in the back room. As he turned to walk away, I followed him through a security office and into a small room. While he still had his back to me, I pulled out a syringe and injected sedative into the guard, knocking him out and providing a disguise for me. With the uniform on, I returned to the lobby and turned to the left. I walked past the reception desk to a door that lead to a stairway. I descended the stairs and exited through a door into the parking garage.

SECURITY GUARDS

Security guards patrolled the main entrance to the building, as well as the parking garage area. They were armed with pistols and reacted to anyone in the parking garage who did not belong.

These elevators with the guards led to the parties.

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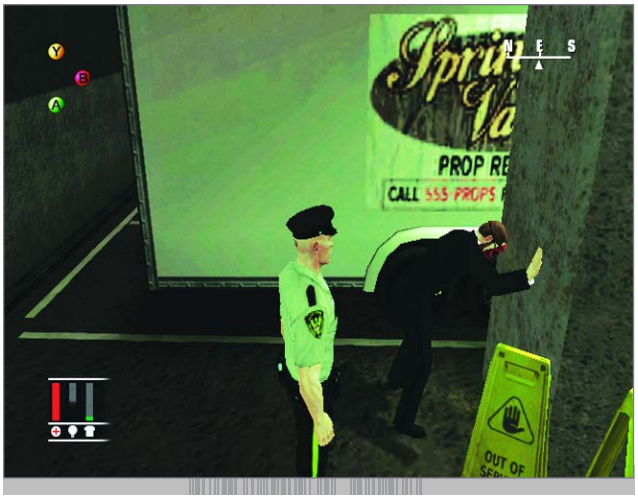
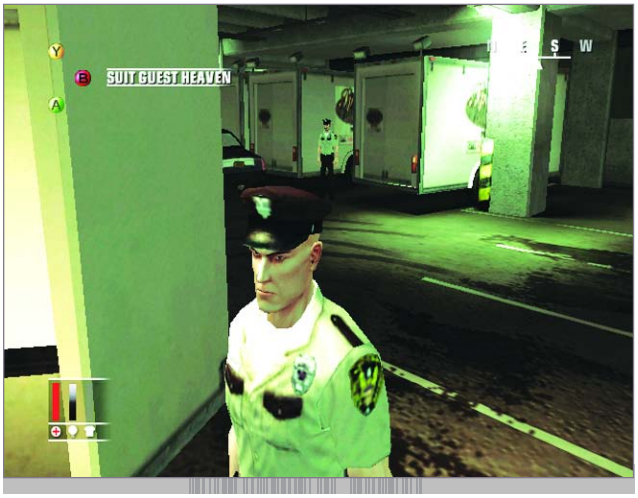


If I had tried to touch this sick guest, guards would have been all over me.

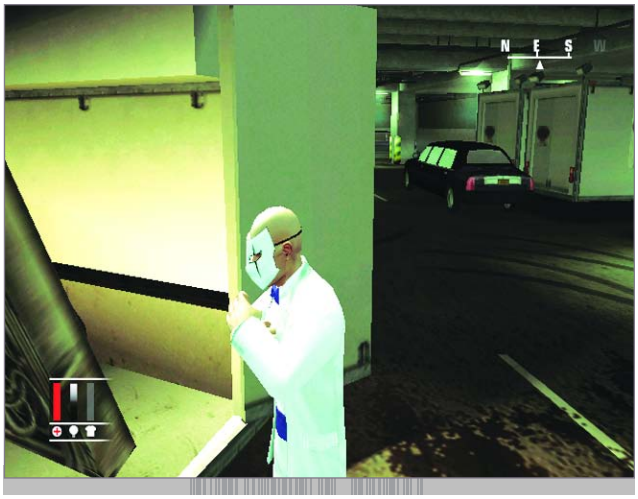
Ahead of me, I could see masked guards standing in front of the doors to a pair of elevators. Obviously, the elevators were the way to get to the two different parties. As I approached the elevators, the party guards waved me off. I needed another disguise. I began looking around the parking garage to see what I could find. I came across a guest getting sick by one of the trailers. He was definitely dressed for the hell party. I considered knocking him out and hiding his body in a nearby container. However, the party guards by the elevator had a direct view of the guest, so I couldn't take him out without them coming at me with weapons blazing.

PARTY GUARDS

Party guards were stationed at the elevators that led to the two parties, as well as within the parties themselves. Armed with pistols, these guards were specific to each party. Therefore, a disguise for one party would not have gotten me into the other party.



I had to wait until the patrolling security guard was not watching me before changing.



This disguise worked.

To get to the top floor's heaven party, I needed to use the elevator on the right—after a search for weapons.

As I continued my search, I came across an open trailer. On the ground near the door was a costume for the heaven party. That was what I needed. I waited for a security guard who stopped nearby as a part of his patrol to turn around and walk away before I changed. I also thought it might be wise to leave my silverballer behind in case I was searched for a weapon. If not, I could always come back for it. After leaving the pistol by the trailer, I returned to the elevators and approached the guards for the heaven party. As I suspected, they ran a metal detector wand over me and then let me pass. I pressed the call button for the elevator, entered, and pressed the button to the top floor.

UP TO HEAVEN

There was definitely a lot to look at in the ballroom.

Since the building was quite tall, it took some time to get to the top floor. However, once I arrived, I was ready to get the job done. After exiting the elevator, I walked straight ahead past some more party guards, then continued through a set of double doors. In the main ballroom, costumed men and women mingled and

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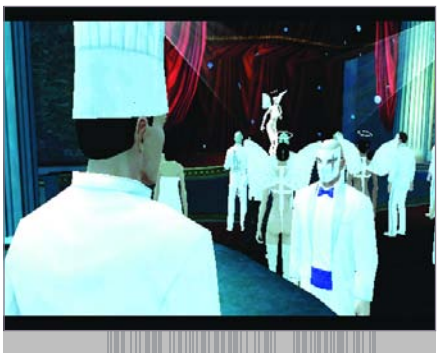
listened to an angelic singer. At least she looked like an angel—her voice would never even make a school choir.

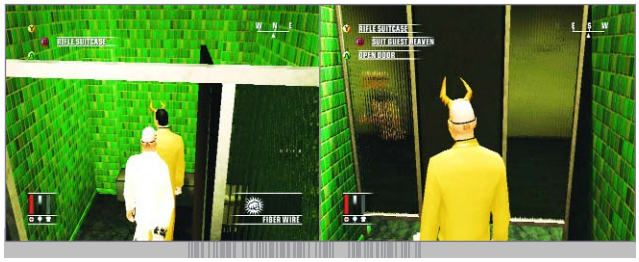


The bartender gave me some interesting information that helped save my life.

As was my usual practice, I headed over to the bartender to see what I could learn from him. He commented on the singing and told me that the original singer had suffered a fatal accident, and the current singer was a replacement who stepped in at the last minute. I found that too much of a coincidence. I decided to pay close attention to the singer.

There was my target in the demon mask.

I knew that Anthony Martinez was somewhere on this floor. However, with everyone in a mask, how would I find him? A man in a devil mask walked by carrying a case. The fact that he was allowed in this party sporting a mask with the wrong theme caught my attention. Since Martinez was a gun runner, and the case he was carrying looked like it could easily hold a rifle, I knew I had found my man. He pushed through the crowd and headed toward the backstage area. Party guards told me to move along as I tried to follow. A quick look at my map of the floor showed a kitchen and restrooms located behind the stage area. I could access them by heading through the foyer to the west.

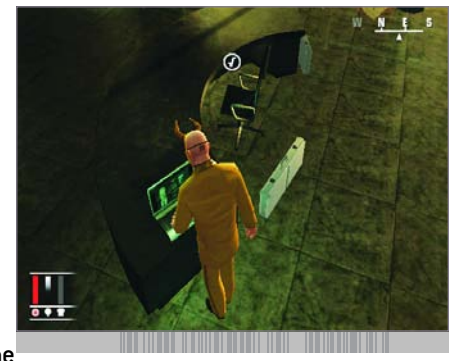


I killed Martinez in the restroom stall, then changed into his costume. With the stall doors closed, no one was the wiser.

As I walked through the foyer, I noticed a couple party guards near a door with a sign reading "Restricted Area." I decided to check that out later. Upon entering the rear area, I noticed Martinez heading into the restroom. I quickly followed him, made sure no one else was inside, then strangled him in the stall with my fiber wire. After closing the stall door so no one would see the body, I changed into his costume, took his desert eagle pistol, then picked up the suitcase.

Martinez's costume got me into the restricted area.

UPDATED TARGET INFORMATION



The laptop on the desk had the information I needed.

I wanted to see what was in the restricted area, so I exited the restroom and headed back to the double doors with the guards. As I walked up to the doors, a guard motioned for me to enter. The disguise had worked. I continued down a hallway to another set of double doors.

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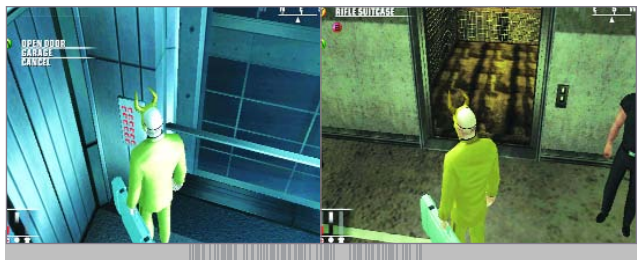
They were not locked, so I entered into a large office. On the desk was a laptop. I advanced to the computer and retrieved the information I needed. It seemed there were two assassins in the building—and I was sure that I was their target. The female assassin named Eve was probably the replacement singer. There was also a male assassin I would have to watch out for as well.

I knocked Eve down and then finished her off with her own stiletto.

As I finished reading the files, Eve entered the room and headed toward me. I quickly grabbed and head-butted the female assassin and continued to attack until I knocked her out. I then picked up the stiletto, crouched down, and killed her. I knew to never leave an assassin alive, or I would pay for it later. Besides, she had been added to my list of objectives.

I found some nice firepower. I just had to decide what I wanted to take.

I pocketed the stiletto and decided to take a look at what was in the rifle case. Opening the case, I discovered an FN-2000 assault rifle. I had also noticed another rifle case by the desk. It turned out to contain a Dragunov sniper rifle. While I did not need either for this assignment, I picked the Dragunov to add to my collection at the hideout. With everything accomplished on the top floor, I was ready to head to the other party down in the basement. After exiting the office, I turned left and returned to the elevator, taking it down to the parking garage level.



I took the elevator back down to the parking garage, then changed elevators to continue down to the basement.

DOWN TO HELL

The basement had a very different theme than the top floor.

Two guards were stationed outside the meeting room.

When the elevator door opened, I stepped out and walked to the other elevator, where the hell party guards were standing. Recognizing my costume, they did not search me for weapons and merely waved me into the elevator. With a push of a button, I descended to the basement level, where the hell party was located. I exited the elevator and walked past the dance floor and bar to a meeting room, where two party guards stood watch. They motioned for me to enter and let me know "she" would be on her way soon.

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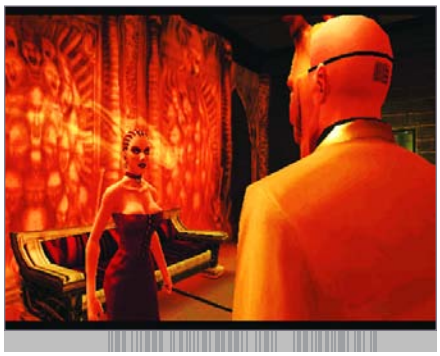
Vaana arrived for the meeting.

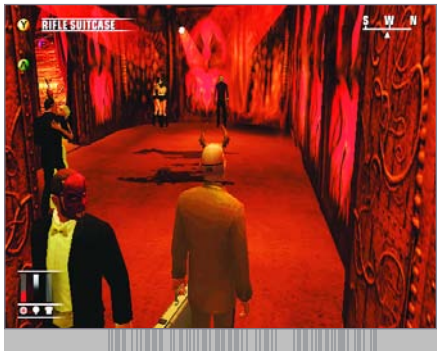


When she wanted me to remove the mask, I decided to take her out. She was carrying a cane sword, and she knew how to use it.

I assumed the guard meant Vaana Ketlyn. Not sure if she would recognize me in the costume or not, I placed the rifle case down and got ready to pull out the stiletto if necessary. After a while, Vaana entered the room and desired more than just the weapon in the case. However, when she asked me to take off the mask, I knew I had to act. I quickly drew the stiletto from my coat and slashed at her. She tried to pull a sword out of her cane, but another slash with the stiletto and she was down. Picking up the rifle case, I exited the meeting room and headed back toward the elevator.

I finally ran into a bartender who was not so friendly. This one wanted to kill me.

I followed the assassin to the torture chamber room.



As I passed by the bar again, I recognized the bartender from the file I retrieved upstairs. He was another assassin: Maynard John. I walked up to him, and he challenged me to a duel. He was my last target, and this looked like the only way I could kill him. I accepted and followed him to the torture chamber room.

The duel required me to keep my eyes open and focused toward the center of the room. Luckily, John's red suit was easy to see in the dimly lit chamber.

Upon entering, John locked the door and showed me some weapons by the couch. He then took off to get his own weapons. I set down the rifle case and picked up the MP7 and ammo for both the submachine gun and the desert eagle I was already carrying. I decided to start with the desert eagle since each shot packed quite a punch. Then I moved down the corridor between the shelves. John started shooting at me through the wire walls, so I quickly took cover behind shelves and headed around toward him. As I saw him in the gaps between shelves, I took shots at him. Finally, I reached the center area of the room and let him have it with several shots to the body. He dropped to the ground, dead.

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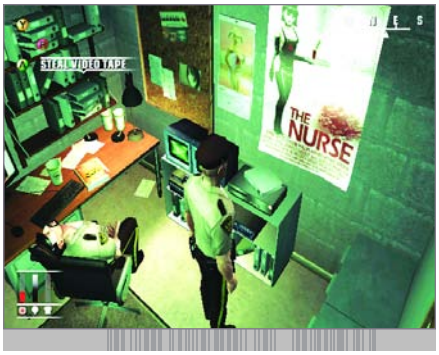
BACK TO MORTALITY

I needed a key to get out of the torture chamber room.

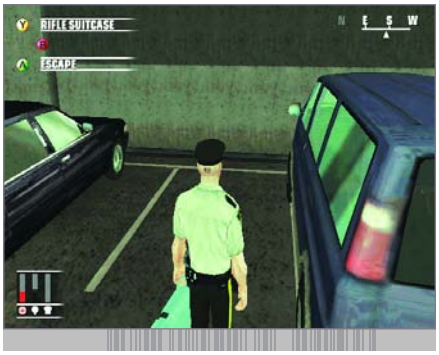
I approached the body and found a key, which I took. I picked up the rifle case and headed to the door. It was locked, but the key opened it. With all of my targets eliminated, it was time to leave. I returned to the elevator and took it back to the parking garage. There was just one more thing I needed to do before leaving—get rid of any evidence of me having been there. I walked to the open trailer, changed back into the security guard uniform, and retrieved my silverballer.

When his partner found him, he would just think this security guard had fallen asleep. No one would ever suspect me—though they might wonder later what happened to the tape.



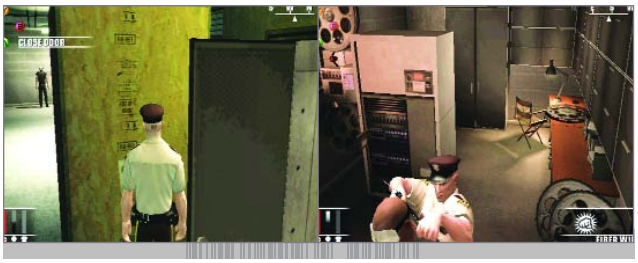
Next I headed to the entrance of the parking garage, where a security guard sat watching monitors of the area. Making sure that a patrolling guard was nowhere around, I set down the rifle case, took out my sedative syringe, and injected the guard. He went out like a light. I quickly stole the tape from the machine, picked up the rifle case, and walked back into the parking garage. I climbed into the blue van I was using and drove to safety.

While not as exciting as some of my other means of escape, the blue van worked fine this time.



ALTERNATIVES

HEAVEN CAN WAIT



I could have completed my work at the hell party first. Once I had the security guard uniform, I would have headed down the stairs located near the sick guest. Once down in the basement, I would've had to be careful not to be seen. After killing the party guard in the film room, I could have taken his disguise and hid his body in a container outside.

FLAMES OF HELL

To set up Vaana's death to look like an accident, I could have used a hell party guard disguise and entered the control area east of the dance floor. After pushing the nearby guard into the shark tank, it would've just required some rigging of the pyrotechnics.

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Then when Vaana did her show, during the finale all the jets of flame would have been aimed right at her.

THE LAST PICTURE SHOW

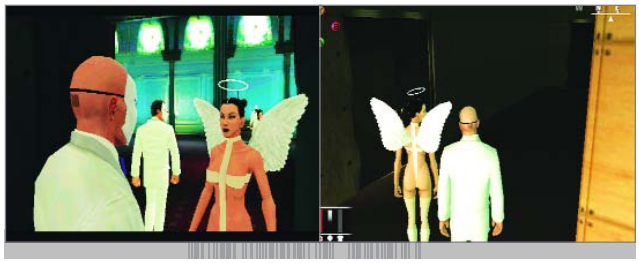
If Martinez had made it to the basement, he would have waited for Vaana in the meeting room. From the projector room, I could have turned on the projector to blind him, then taken him out with a single headshot from my silverballer.

GETTING A GUN INTO HEAVEN

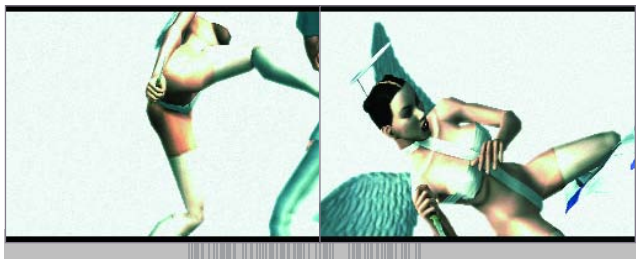
There were two ways to sneak a gun to the upstairs party. From the basement, I'd have entered the kitchen supply room in the north, placed a gun in the crate, then put it into the food elevator and sent it to the top. I could've then retrieved it from the kitchen.

I could have also thrown a coin to distract the security guard to the side of the parking garage elevators. That would've allowed me to pick the lock and enter the service area for the elevator. After closing the door behind me, a climb up a ladder would have put me on top of the first elevator. Then all I would have needed to do was drop through the hatch and press the button for the top floor.

EVE'S SEDUCTION



Had Eve finished her performance before I got Martinez's costume or entered the office with the laptop, Eve would have approached me and escorted me into the room.



However, what she would have had in mind for me wouldn't have been very pleasant. If I had not acted quickly to take her out, she would have definitely killed me.

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MISSION 12: XXV AMENDMENT

HITMAN™

BLOOD MONEY

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MISSION 12: XXV AMENDMENT

MISSION BRIEFING

OBJECTIVES

- Kill Mark Parchezzi III
- Kill the vice president
- Escape by the east wing gate

TARGET INFORMATION

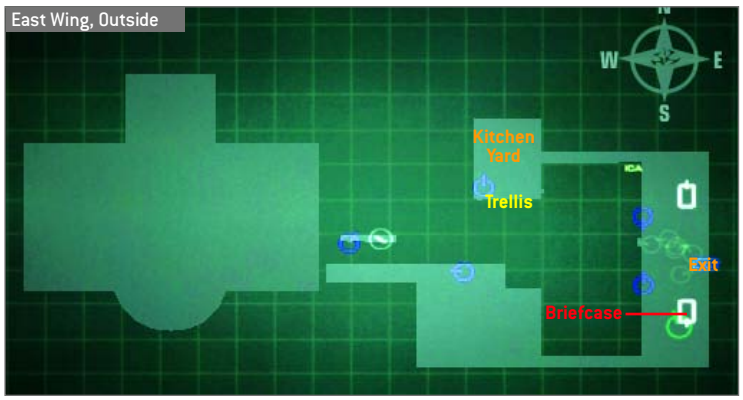
MARK PARCHEZZI III | HEIGHT: **6'0"** | WEIGHT: **172** lbs | HAIR: **WHITE** | AGE: **UNKNOWN**

Mark Parchezzi III is the head of the Crows—a moniker for the cloned assassins created by the Franchise, a subdivision of Alpha Zerox, the shadow government organization. He is by far the most complete specimen and is close to perfect. He has extraordinary physical powers, but at an expense—he is haunted by his own mortality and has a personal interest in uncovering the secret behind a successful cloning process. Meanwhile, he must eliminate the renowned Agency and its legendary ace assassin, Agent 47. Parchezzi is an expert assassin and a master of disguise, blending in like a chameleon to carry out subversive operations. He speaks with a deep voice that is very calm and calculating.

DANIEL MORRIS | HEIGHT: **6'0"** | WEIGHT: **181** lbs | HAIR: **BLACK** | AGE: **56**

Daniel Morris is sick and tired of his position under the First Lady. He is now interim vice president after the previous vice president's death.

THE LOCATION



LEGEND

- **Orange text:** Places of Interest
- **Red text:** "Making the Hit" Items
- **Yellow text:** "Alternative" Items
- Target
- Guns
- Melee Weapons

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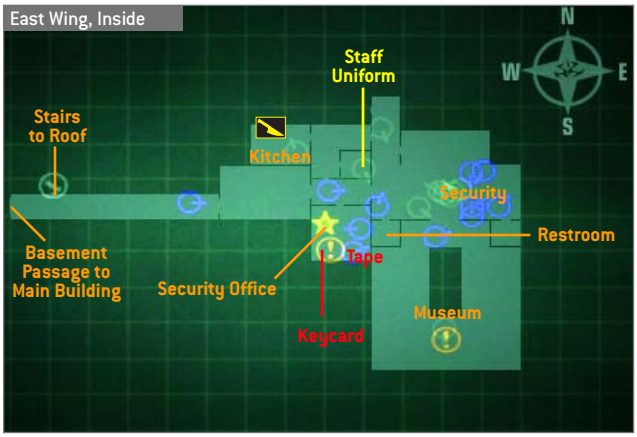
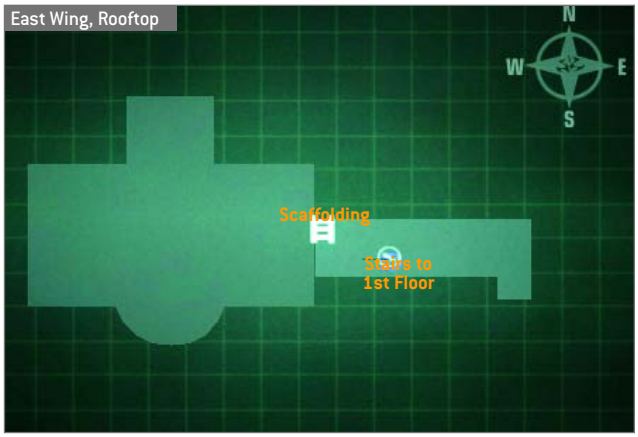
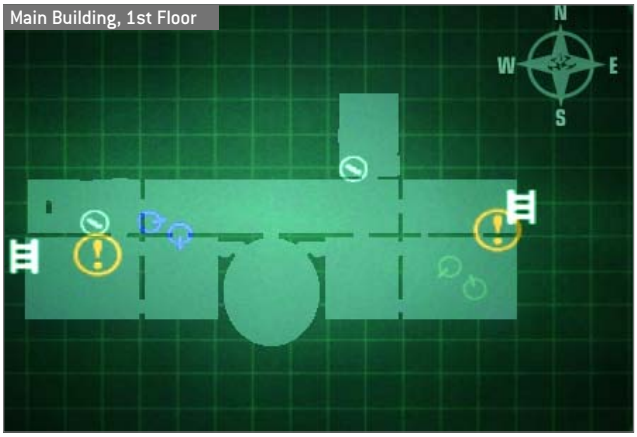
East Wing, Inside



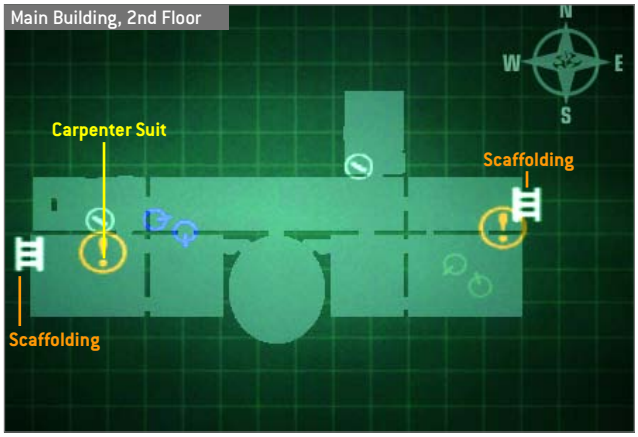
East Wing, Rooftop



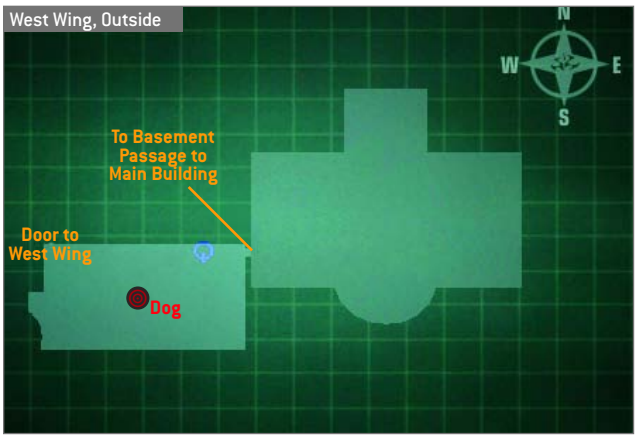
Main Building, 1st Floor



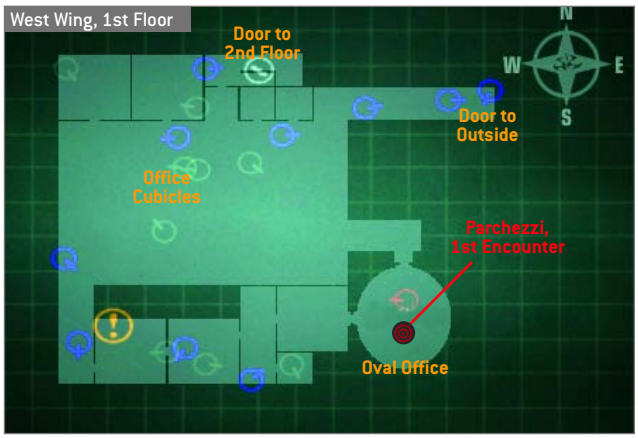
Main Building, 2nd Floor



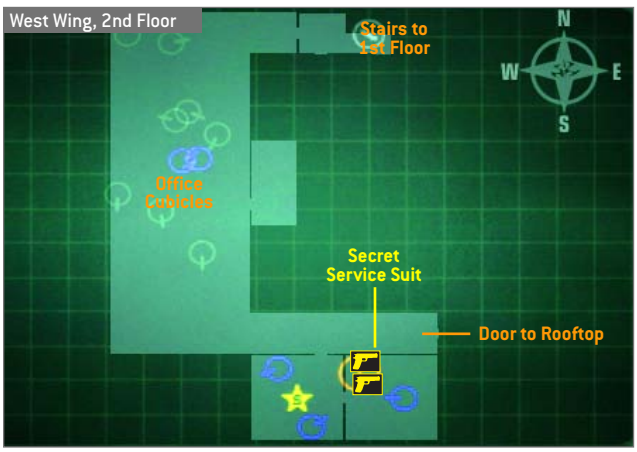
West Wing, Outside



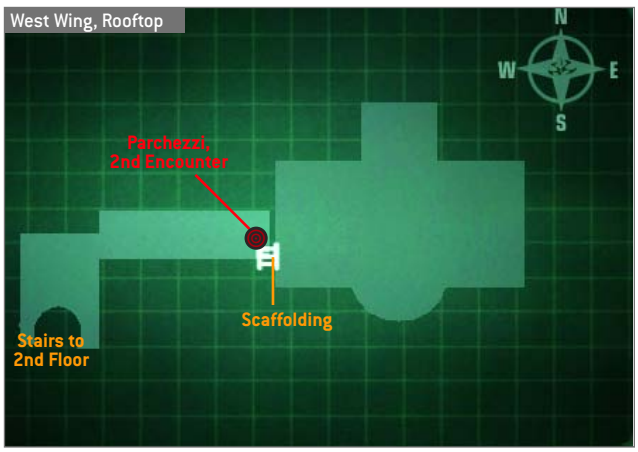
West Wing, 1st Floor



West Wing, 2nd Floor



West Wing, Rooftop



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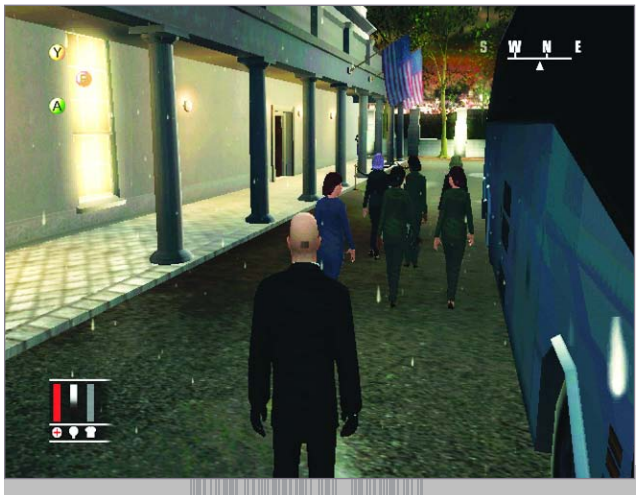
SUGGESTED WEAPONS AND EQUIPMENT

- Standard equipment
- Silverballer with silencer type two and large clip
- Adrenaline
- Flexible flak vest

For this mission, I decided to go loaded for bear. Even though it would be tough to sneak weapons into the White House, I knew that it would not be easy to take out Parchezzi. Therefore, I decided to take along my silverballer with a large clip for a firefight, as well as some extra protection.

MAKING THE HIT

THE MUSEUM



My cover at the beginning of the assignment was a tourist.

I placed my pistol in a woman's briefcase, letting her take the fall while getting my weapon past security.

In order to eliminate those planning to assassinate the president, I first had to get into the White House. I decided the best way in was as a tourist wanting to see the museum in the east wing of the presidential mansion. I knew that I would have to go through a metal detector in order to enter the museum, but I didn't want to leave my silverballer behind. While considering my options, I noticed a tourist walk behind a bus for a smoke. What caught my eye was the briefcase she was carrying. After she set it down on the ground and walked away to satiate her habit, I discreetly placed my silverballer into the briefcase and walked into the museum.

US MARINES

The marines were in charge of security in the east wing and main building at the White House. Armed with M14 rifles, they did not take any chances and would shoot at any suspicious person. Their patrols and guard positions made it tough to infiltrate the White House.

I passed through the metal detector without a beep—which was a good thing since I was surrounded by armed marines.

Without the silverballer, I had no trouble getting through security. However, the lady with the briefcase was not so lucky. She was escorted to a security office along with the

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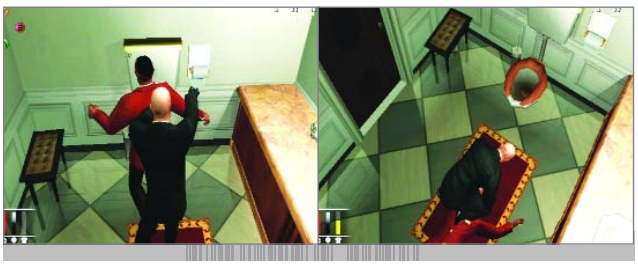
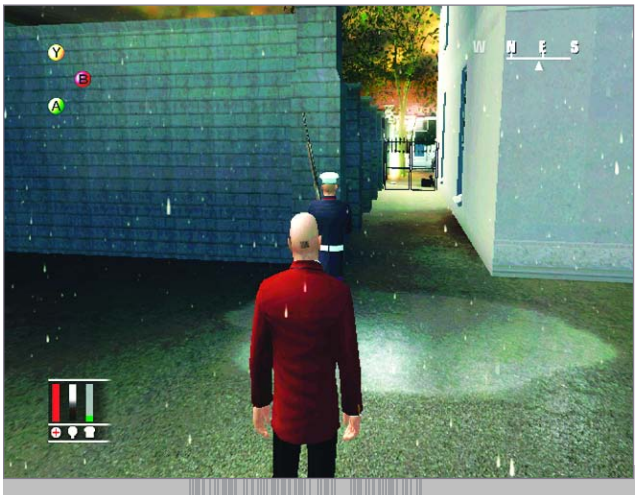
briefcase. I could retrieve it later. For now, I needed a disguise to get out of the museum and farther into the east wing. In the lobby area, a marine guarded the doors with warning signs that informed tourists they would be shot if they tried to enter. However, I saw the museum staff went through those doors without any trouble.



Saving my sedative syringe for later, I pushed the museum staff member into the wall and knocked him out. That provided me with a disguise.

In order to get a disguise as a museum staff member, I walked into the restroom near the single marine guard and waited. Before long, a staff member walked in. Once the door closed, I pushed him into the wall and knocked him out with my fists. I then dragged his body against the wall across from the toilet and took his suit. I realized that this disguise would only let me into the staff area of the east wing and that I would need a different disguise to get to the main building. However, I needed to be a staff member for now.



This lone marine patrolling the yard outside the kitchen was my source for another disguise.

After exiting the restroom, I walked past the marine guard and through the double doors. I then entered the staff locker room to the right and continued into the kitchen. About that time, a marine walked through the kitchen to an outside yard. Following him to see if I might find an opportunity for another disguise, I watched him begin marching a patrol. No one else was around, so I came up behind the marine and sedated him with a syringe. I did not need his rifle, but I changed into his dress blue uniform and hid his body behind a ventilation unit in the yard.

This keycard in the security office got me into the main building.

I was also able to steal the security videotape, as well as get my pistol out of the case while in this room.

I needed to retrieve my silverballer from the security room. I had no trouble getting in as a marine. Inside were a couple marines at desks and the woman who carried in the briefcase containing my pistol. On the desk next to her was a keycard for the main building. I walked over and picked it up. I then picked up the briefcase, and while no one could see, I retrieved the pistol and quickly holstered it. I also noticed a video recorder for the security cameras on the desk of one of the marines. I waited until he stood up and moved the briefcase into the opposite cubicle, then covertly stole the tape. Not wanting to overstay my welcome, I exited the security room and headed through the dining room to the hallway leading into the main building.

THE MAIN BUILDING

The doorway to the basement passage was at the end of this hall. This passage took me right into the Main Building.

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I walked across the first floor of the main building to get to the second basement passageway.

At the end of the hall, I swiped the keycard through a sensor to open a set of double doors. I was in a basement passageway leading to the main building. After climbing some stairs, I entered the first floor. While the vice president was in this building, there was no way I could take him out with all of the marines guarding him. Therefore, I walked across to the western side of the building and continued though another basement passageway that led out to a yard.

SECRET SERVICE AGENTS

Secret Service agents were the security for the west wing. They were armed with pistols and submachine guns. Like the marines, they took their job seriously and had no problem shooting anyone who appeared to be a threat.

This Secret Service agent provided another disguise, as well as a keycard for the west wing. I was careful to hide the body behind some bushes.

I found a single Secret Service agent patrolling this area. While he stopped near the doorway for a break, I moved in behind and plunged a syringe filled with sedative into his neck, knocking him out immediately. I dragged his body behind some bushes and relieved him of his west wing keycard, as well as his suit and submachine gun.

The vice president was the first one to be killed.

Before long, I heard a dog barking. I then saw the vice president come out into the yard area, taking the dog for a walk. I watched him walk over to the window of the Oval Office in the west wing and talk to someone inside. I deduced that it must have been Parchezzi. I also realized that this might be the only time I would find the vice president alone, so as he walked away, I approached him from behind. With the ease of a veteran assassin, I pulled out my fiber wire and strangled the vice president. While the dog continued to bark, I dragged the body behind the bushes and dropped it next to the unconscious Secret Service agent. I picked up the vice president's desert eagle pistol and holstered it, adding to the arsenal I was already carrying.

THE WEST WING

With the keycard, I was able to enter the west wing.

I had to walk to the left of the area filled with cubicles to get to the Oval Office.

With one target eliminated, it was time to go after Parchezzi. I knew he was in the Oval Office, so I next had to enter the west wing. I walked over to the door at the northwestern corner of the yard area and swiped a keycard in the scanner. The door opened, and I entered a hallway where a Secret Service agent watched for trouble. I proceeded through the office maze to the door of the Oval Office and entered.

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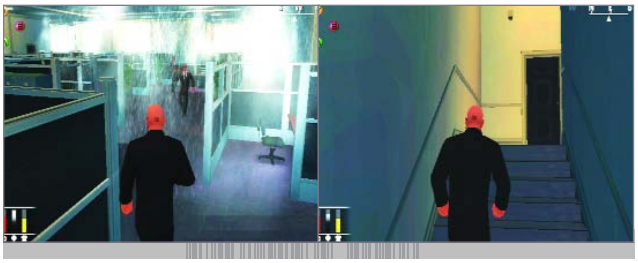
Parchezzi was waiting in the Oval Office.



After the explosion, I chased Parchezzi through the west wing. He headed up the stairs to the second floor, then onto the roof.

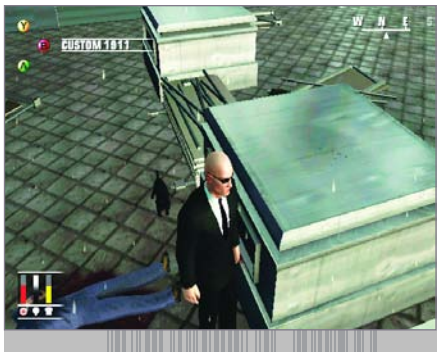
Parchezzi was waiting inside. After a brief conversation, he surprised me by detonating a remote bomb planted behind me. Though I was wounded a bit, I survived thanks to my flak vest. However, before I could draw a weapon, Parchezzi had fled. Keeping my weapons holstered, I ran after him through the side door of the office since the main door was impassible due to the explosion. As fire sprinklers rained down on me, I pursued the albino assassin to the stairway in the northern part of the west wing and up to the second floor. While I briefly caught sight of him from time to time, I did not want to pull out a weapon for fear the Secret Service agents all around would open fire on me. Instead, I waited until I could catch Parchezzi somewhere alone and finish him off.

I hid behind cover as I got closer to Parchezzi.

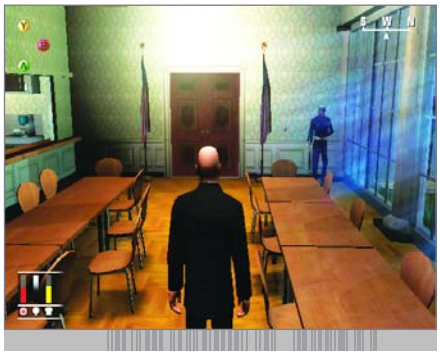
While the silverballer was quiet, Parchezzi's guns would alarm the guards anyway. Therefore, I switched to heavier artillery.

The chase continued through the maze of cubicles on the second floor of the west wing until we reached the roof. Once he reached the eastern end of the roof, Parchezzi decided to make a stand and began firing at me from behind air conditioning units. The time for subtlety was over. I drew the desert eagle pistol I had taken from the vice president and crouched down, using other air conditioning units for cover as I advanced and taking shots as opportunity allowed. Once I was about halfway across the roof, and there were no more obstacles between the two of us, I stood up, took careful aim, and put two .44 magnum rounds right into Parchezzi's chest. The albino clone assassin was no more, and a threat to the government of the United States of America had been neutralized.

AWAY INTO THE MOONLIGHT



Parchezzi's custom pistol was now mine.



I retraced my steps through the White House to make my escape.

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Sure that the firefight on the rooftop had been heard by the marines and Secret Service agents, I holstered my weapon and ran up to Parchezzi's body—not only to make sure he was dead, but to take his classic 1911 pistol for my collection. While I could have dropped to the yard below or climbed up the scaffolding into the main building, I thought it would be best to blend in with the crowd. Therefore, I headed back inside the west wing. After descending to the first floor, I essentially backtracked through the basement passageways and the main building to the lobby in the east wing.

I did not want to go through the metal detector on my way out.

I stopped off in the restroom where I had knocked out the museum staff member and exchanged my black Secret Service suit for my designer suit and silk tie. I then continued out through the security area, careful to exit through the green gate on the right side rather than through the metal detector. With as much firepower as I was packing, I would have definitely set it off. A dozen more steps and I was through the gate and out onto the streets of Washington D.C.

I exited from the White House grounds through the eastern gate.

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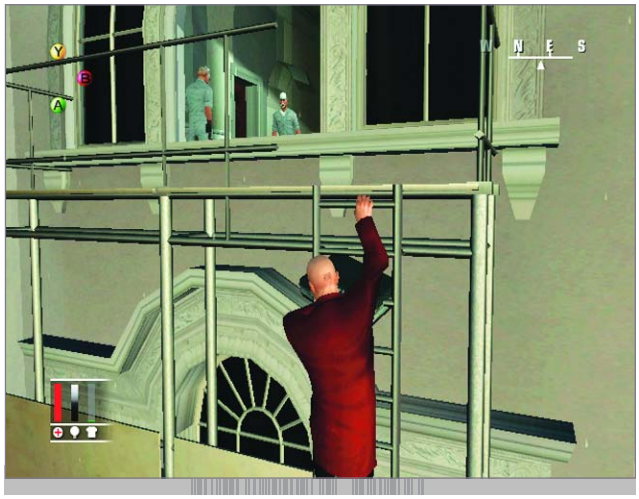
ALTERNATIVES

ROOFTOPS AND SCAFFOLDS

Looking back on the assignment, I felt bad about having sedated a marine—even though I was actually helping him do his job. I could have foregone a marine uniform and after walking out into the yard behind the kitchen, waited for the marine to go back inside. That would have allowed me to climb up the trellis onto the east wing rooftop.



From there, I would have climbed up the scaffolding to the second floor of the main building and waited for the carpenters to move away from the open window so I could climb in.

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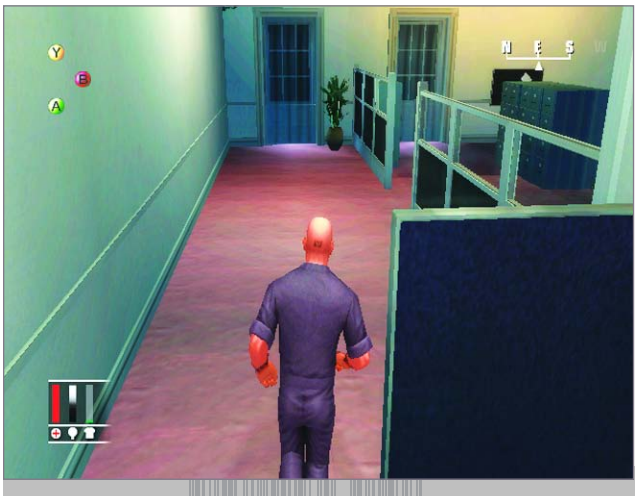
By carefully moving through the southern row of rooms, avoiding marine guards, I would've eventually reached the southwestern room, where a carpenter's suit was lying on a desk.

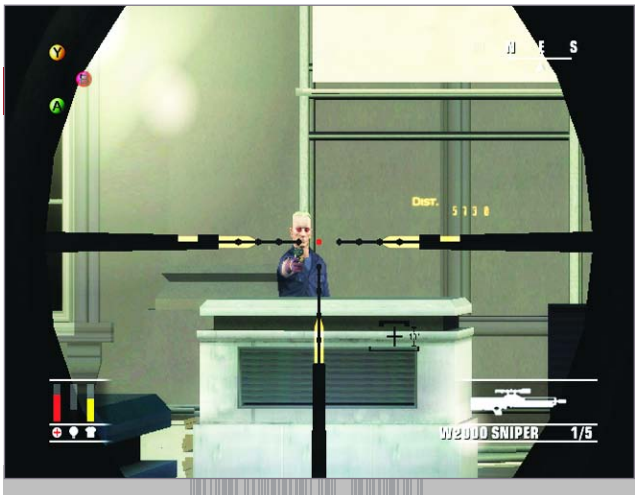


Then after climbing down another scaffolding onto the west wing rooftop, I could have waited by the door on the western side for a janitor to come out. After knocking him out to get a keycard and his uniform, I'd have hidden the body so it could not be seen from the doorway. With the janitor's uniform, I could have moved about the west wing unnoticed.

SNIPER

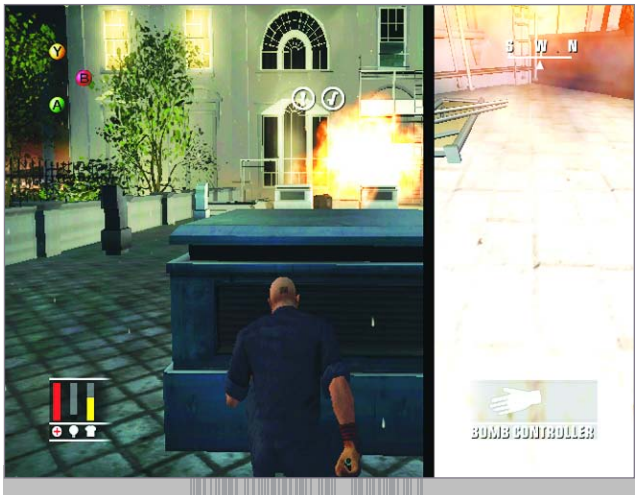
In order to get a sniper rifle into the White House, I would have had to upgrade my rifle case so it could pass through an X-ray undetected.

Then from the southwestern room of the second floor of the main building, I could have shot the vice president while he took the dog for a walk.



By leaving the sniper rifle in the case on the west wing rooftop along the western wall, I could have then used it to kill Parchezzi after chasing him up for the final gunfight.

BLOWING UP PARCHEZZI



Before entering the Oval Office to confront Parchezzi, I could have placed remote bombs on the west wing rooftop between the air conditioners and the scaffolding. Then when the other assassin moved back and forth shooting at me, I would have detonated the bombs to take him out.

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MISSION 13: REQUIEM

WARNING

DON'T READ THIS SECTION UNLESS YOU WANT TO KNOW HOW THE STORY ENDS!

TRY PLAYING IT FIRST ON YOUR OWN, BEFORE READING THIS SECTION.

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REQUIEM

MISSION BRIEFING

OBJECTIVES

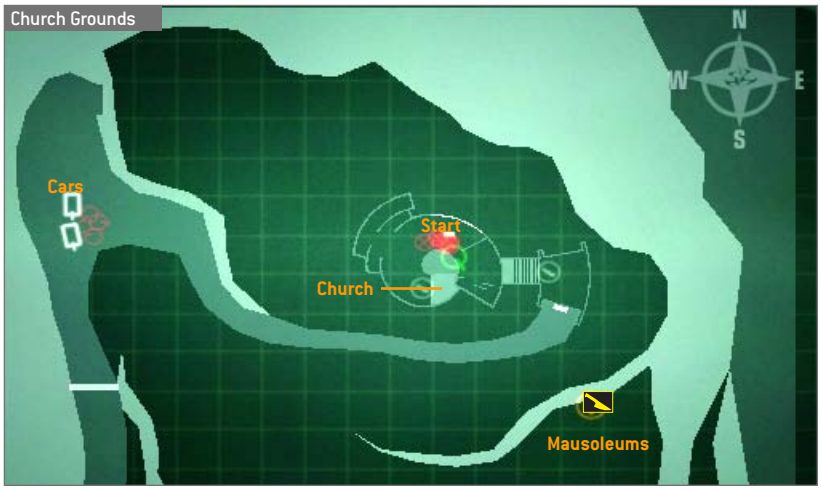
- Leave no witnesses—eliminate everyone attending the funeral

LEGEND

Orange text: Places of Interest

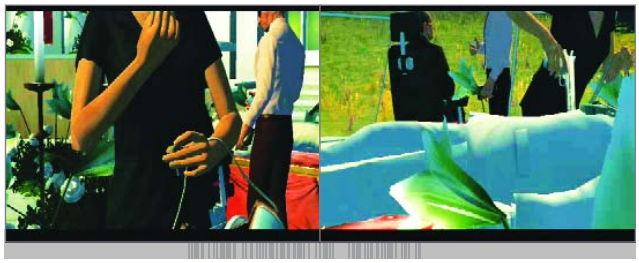
Melee Weapons

THE LOCATION



MY FUNERAL

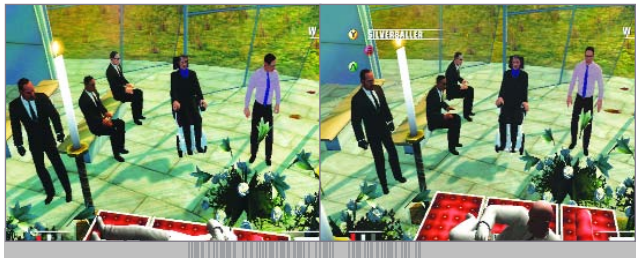
After the White House assignment, Diana paid a personal visit to my hideout. Her purpose was to warn me that the building was surrounded by SWAT teams and that she had a plan to get me out. While I read the written plan she handed to me, Diana executed her real plan and injected me with a toxin to make me appear dead while I was actually still barely alive.



At my funeral, Diana mixed the antidote with her lipstick, placed my silverballers on my chest, and gave me a final kiss.

» TIP «

In order to wake up from the toxin, move the left thumbstick back and forth or press the movement keys repeatedly.



While lying there, I felt myself stir back to consciousness. With a gun in my hand and surrounded by enemies, I prepared to make my last stand.

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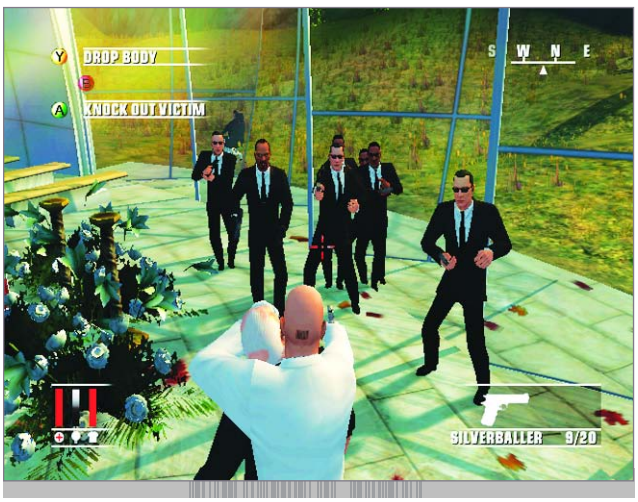
I kept my sights on the priest and ran after him since everyone else was shooting at me.

As I approached the priest from behind, I grabbed him and used him as a human shield.



The guards stopped shooting for fear of hitting the priest. However, I had no such restrictions and took careful aim—trying to make every shot count.

Since I had limited ammo and couldn't pick up another weapon without losing my shield, I concentrated on head shots and kept moving to keep the guards in front of me at all times. Once all the guards were eliminated, I knocked out the priest—then shot him.

The man in the wheelchair and the reporter ran away as soon as the shooting started. I just needed to head toward the cars and finish them off.

Finally, it was over.

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ALTERNATIVES

FINDING COVER

Rather than going for a human shield, I could have headed up the steps near the pulpit and taken cover behind this short wall.

Another option was to run out through the openings and take cover behind this stone ruin.

THE MAUSOLEUMS

To the south of the church were a couple of mausoleums. I could have entered either one for cover; however, the one closest to the church contained a number of items that could have come in handy had I run out of ammo. They included a hedge cutter, a shovel, a screwdriver, and a kitchen knife. While they were not much, they were better than nothing. I could have thrown everything but the shovel at enemies, then taken their guns.

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